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JUNE 4, 1921

Dramatic Mirror

and THEATRE WORLD



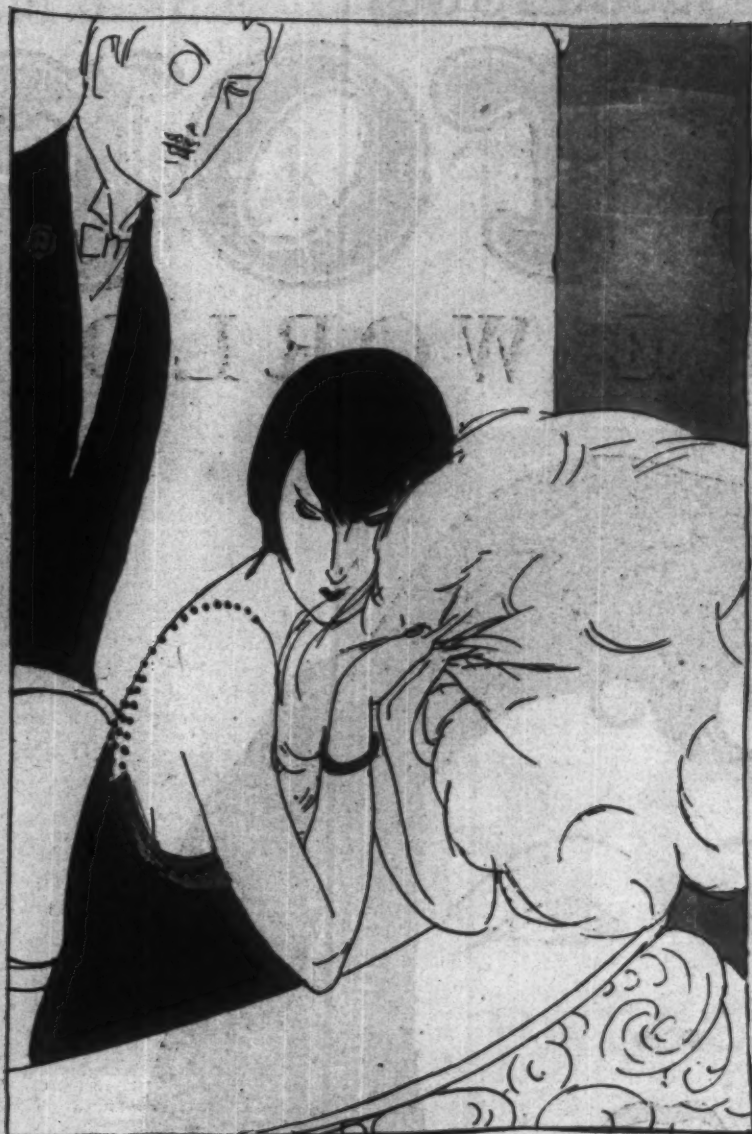
DRAWN BY
CHARLES
GORDON
SAXTON

**JULANNE
JOHNSTON**

*Now being featured on the Keith
Circuit, but is considering some
tempting offers to return to the screen.*

Page S. Jay Kaufman

News • Reviews



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Mme.

Helena Rubinstein
of Paris and London

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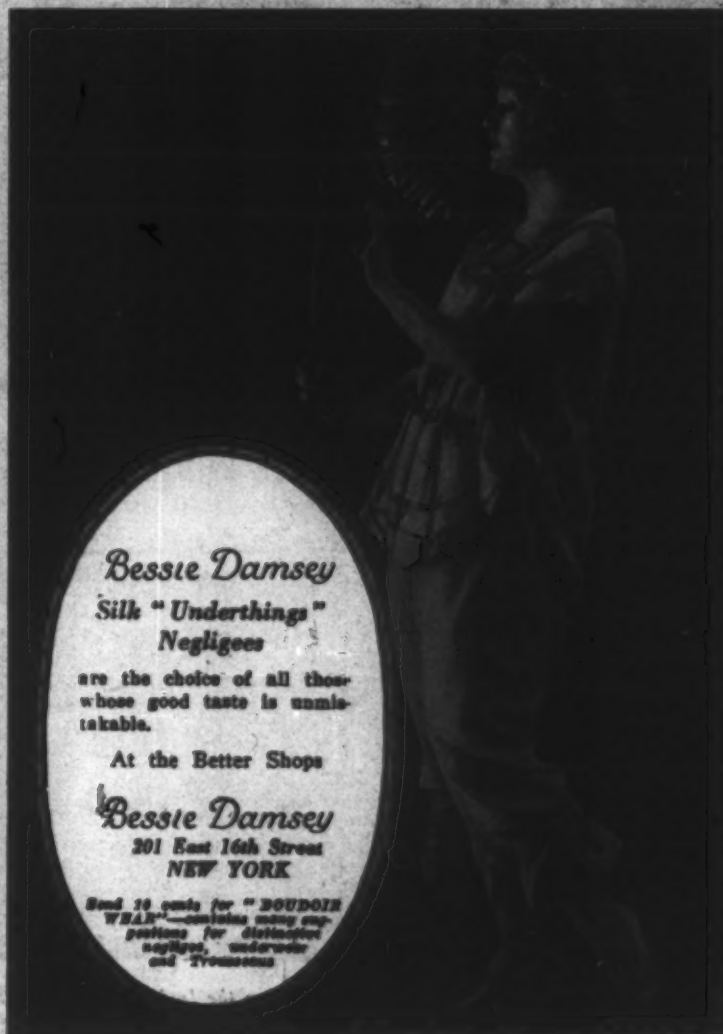
LOS ANGELES
HOTEL HOLLYWOOD
OTTO HARRAS

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Out in New York on Thursday, dated the following Saturday

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Edward Tager Monroe

LUCY FOX

Who will play the leading role opposite the star, Charles Hutchison, in the new Pathe serial, "Hurricane Hutch."

DRAMATIC MIRROR

Page S. Jay Kaufman!

THE Court of Special Sessions in the case of John Livingston held, in effect, that a manager must take out a license.

The Court of Special Sessions may not realize that this is the effect of the decision. But it is the effect just the same. And I am inclined to think that if the case is appealed, as it should be, the decision will not stand.

The attorney in the case did not present the facts to the judges, as they should have been presented. The judges should have been made to see that a personal representative of an artist is a manager. The fact that he is a personal representative of more than one artist does not change the character of his work. And it is absurd to say that a personal representative or a manager must come under the same head as an employment agency for servants. In the case of an agent who merely sends extras to a motion picture director, it is perhaps a matter for a license as an employment bureau. But in the case of managers and representatives, who, in hundreds of cases, have built up the artists' careers from nothing to stardom, the employment agency theory cannot and should not apply.

I hope Mr. Livingston appeals the case. And I hope that the managers help him. If the managers do not take up the case for him it will not be long before some one will take it upon himself to construe this decision as meaning that no manager has the right to manage an artist except under the employment agency regulations, which is absurd on the face of it.

Sherwood on Cohan

From the brilliant young Blythe Sherwood comes this tribute to

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THEREFORE

I.....

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S. JAY KAUFMAN
DRAMATIC MIRROR
133 W. 44th St., N. Y. C.

George M. Cohan which I am very glad to print:

"To amateurs and understudies and stock company neophytes, to aspirants and students and all lovers of the theatre, who would find out all they can about it, and learn its fundamentals and be told its requirements and qualifications, why isn't all this Tommy-Rot advice as to join this stock company or become a member of that commercial academy immediately cast aside and replaced by the sound argument: Go to see George M. Cohan; if you're lucky enough, if you pray enough, if you're sufficiently in earnest, try to talk to him.

"George M. Cohan is the spokesman of our theatre,—not because he talks as grandiloquently as Arnold Daly, or looks as beautiful as John Barrymore, or is as austere and precise as George Arliss. No! (And can't you hear him ring that 'No'?) George Cohan isn't nearly as vagabondesque in 'The Tavern' as was Mr. Daly, but there is something about Mr. Cohan that makes one feel he loves the stage, and the people on the platform with him, and the spectators sitting in front of him, and that he would rather be there with them any night than anywhere else on earth. I think he would be miserable, hopeless,—lifeless, if the theatre were ever taken away from him. He was born to breathe and exult in it as surely as was McFee born to the sea, Pavlowa born to the cymbals, Jo Davidson born to mould clay into immortal sculpture.

"Cohan mayn't be perfect but he is great. What makes him so? His sincerity, I suppose. So few followers of the profession possess it. Cohan is a mime and belongs as truly to the class of Deburau as did our aboriginal Harlequins, Gwynplaines, and Pagliacci. Why? For love of it? More? for LIVE!

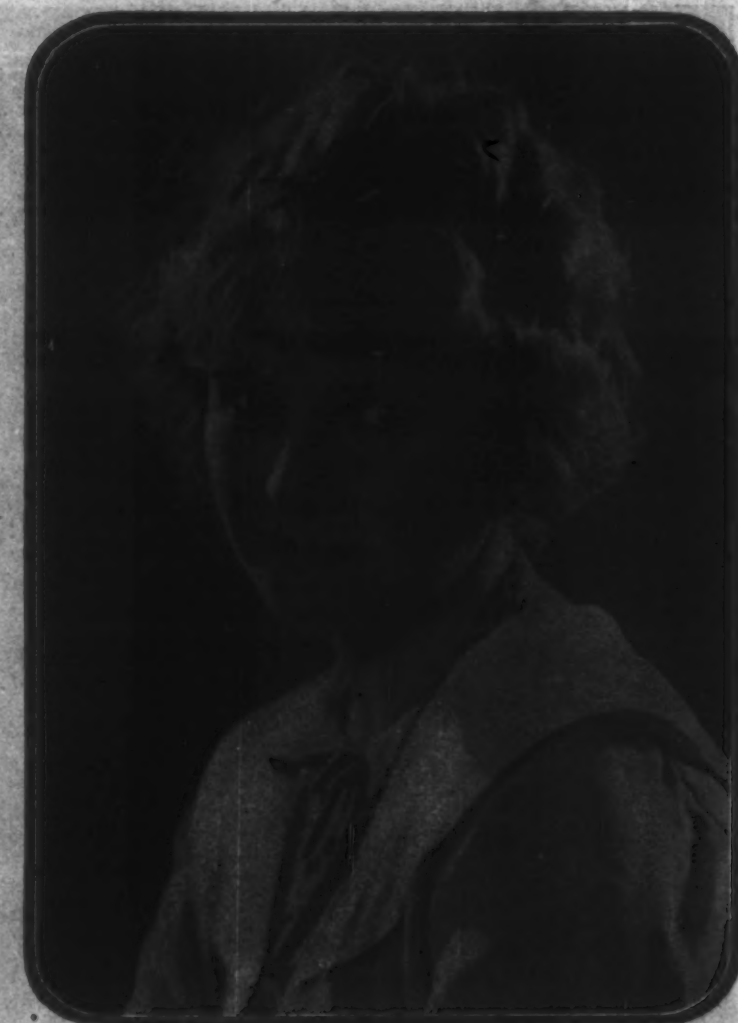
"Is it any wonder his pain must have been inexorable when the mesh of circumstances in which he was entangled during the strike compelled him to take the stand he did? Didn't he cry 'If the actors were right, I'd be with the actors'? So beginners, if ye would be players, and solicit counsel, seek out the First Man of the Theatre."

On Archbishop Hayes' Speech

Archbishop Hayes was the guest of honor of the Catholic Actors Guild at a luncheon at the Astor a few days ago. He made a magnificent speech. Which was a plea for finer things in the theatre and for the theatre's seeing a greater value in the church. But was not as preachy as that sounds. On the contrary, the viewpoint was entirely modern—interesting, quaint, amusing, and without compromise.

On Wenger's Scheme

Last week I told you of the work that John Wenger is doing. Since then I have been to his studio where he outlined a scheme he has for the



DIANA ALLEN

Who will be seen in an important role in support of Thomas Meighan in his forthcoming Paramount film version of Booth Tarkington's "The Conquest of Canaan"

scenic equipment of motion picture theatres which will revolutionize that sort of thing. I regret that I am pledged to secrecy. But when I tell you that it is a step forward in the ART of the motion picture theatre—and I mean art in the finest, largest, most PRACTICAL sense—you are justified in assuming that it is something sensational. It is. Every motion picture exhibitor in the world will be interested.

On the "Deburau" Closing

David Belasco is often accused of doing things only for the money that he makes out of them. But I have noticed that those who do the accusing have never talked with the man. And that they know nothing of the way he orders scenery, costumes, lights and the et ceteras when he works.

Even those who accuse him admit that "Deburau" is a fine thing. A fine thing on its own. And made finer by the Belasco staging. What have they then to say to his doing it in the face of the fact that even if it played to capacity it must lose money? It cost much more than "Clair De Lune" and yet the prices asked were not \$5 per seat.

I hope he doesn't, as he says he will, send this "joyous galley of romance to its final port of dreams like the boat of Ulysses with all sails set." I hope that he is persuaded to send it on tour and charge \$5 per

seat. I venture the opinion that there are enough persons in every city where it would be played, to warrant such a course.

On Four Benefits

On June 5th—next Sunday, the Lamba Gambol at the Hippodrome. And the same night the Actors' Fidelity League at the New Amsterdam. And on the 26th the Friars' Frolic at the Manhattan under Geo. M. Cohan's direction. And on the 19th the performance for the Frank Carter memorial fund.

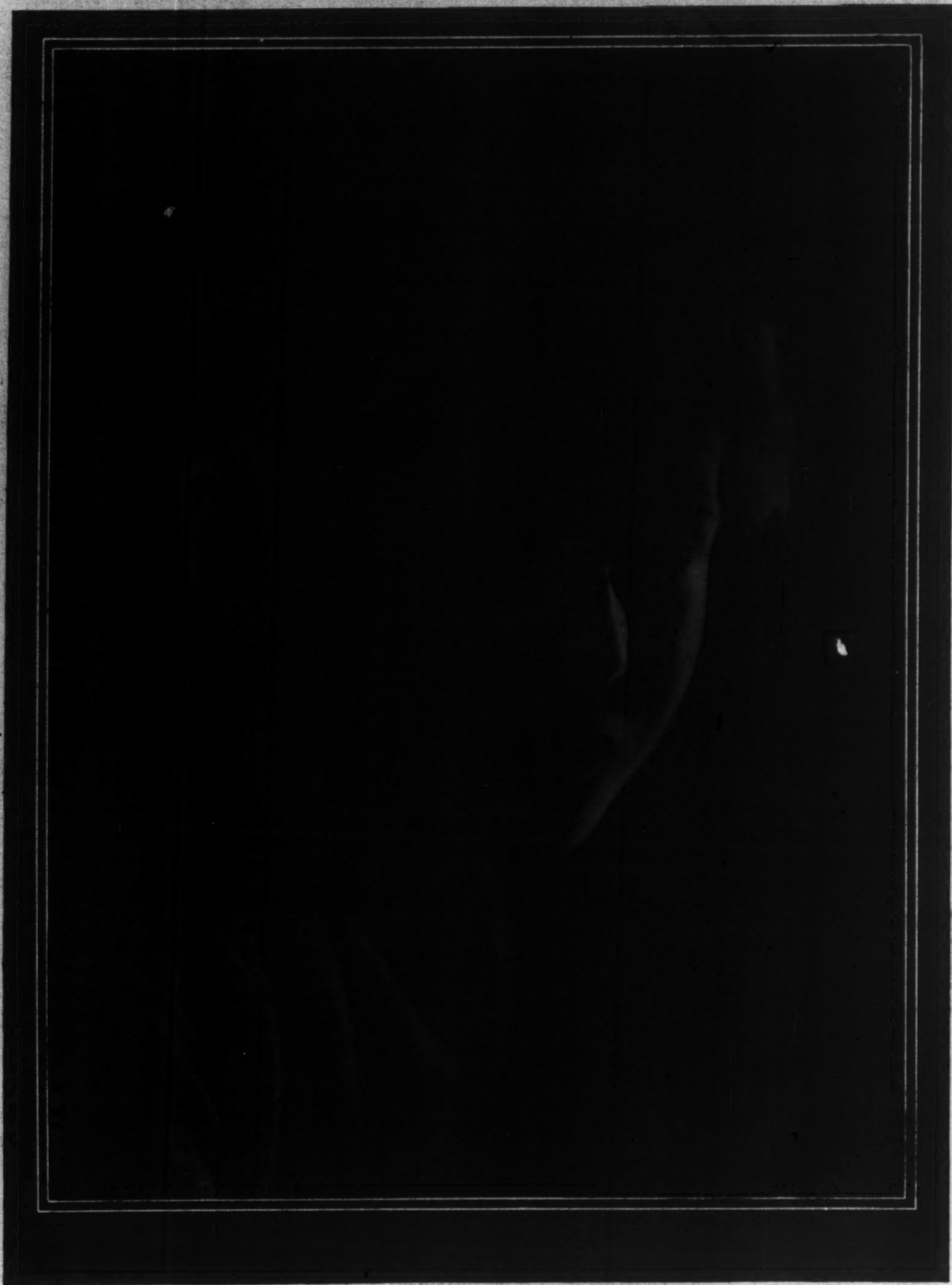
I wonder if the public knows what big things these shows are? It should be the business of the press agents of the theatres to help make these performances known. Not only because of the causes. The important thing for the public is that each show is made up of scores of stars.

It's amazing how casually New York takes these things.

On Band Concerts

You should know something about the Edwin F. Goldman summer concerts that are being given on the green at Columbia University, beginning June 6, until September 2, Monday, Wednesday and Friday evenings.

Band concerts have been the regular thing in London for many years. They should be encouraged here. The best way for you to encourage them here is to go to them.



WESLEY BARRY

Marshall Neilan's youthful star, whose work in "Dinty" and "Bob Hampton of Placer," establish him as a screen actor of the first rank.

DRAMATIC MIRROR

Broadway Buzz

JEFFERSON DE ANGELIS has been an actor for fifty years, having made his first appearance in May, 1871. May this brilliant performer continue to shine for fifty years more. Who then would be more entitled to play the Century Theatre?

Hale Hamilton sailed for Europe last week. Upon his return his friends will no doubt greet him with "Hail, Hail, the Gang's All Here."

A young lady who recently found her husband in another woman's room is suing for divorce. Hubby claims he was merely helping the lady to open a bottle. Needless to say the case was opened in court.

What's a Foot to Gilda?

One should dance in order to remain healthy, remarks Gilda Gray. She goes on further to say that dancing cured her of a lame shoulder. It's a good thing Gilda was not afflicted with a lame foot.

Nowadays people go to see the Vagabond. They formerly went to see "The Tavern."

In order to satisfy his daughter, who insisted upon going on the stage, a Brooklyn baker financed a show and hired the Greenwich Village Theatre. The show blew up and now the baker is lamenting his loss. We have very little sympathy for him. Being a baker, he should have known the value of dough.

As Usual, Blythe Is Correct

Blythe Sherwood attended the premiere of "The Queen of Sheba" with no less a personage than Betty Blythe, the Queen, herself.

"I will say this for King Solomon," she judicially declared when the last scene had been enacted, "he was related by marriage to more people than any man who ever lived."

By the Numbers!



Those people who saw "The Charm School" and thought that the method of instruction for young ladies administered there was somewhat unconventional will be surprised to know that they were quite wrong. Yep! Dancing is now recognized as far more important than reading, writing and arithmetic. No less an authority than Gilda Gray has just discovered that every girl's seminary should provide instruction in shimmying. Miss Gray states that doing the shimmy overcomes neurotic tendencies and other tendencies that

Ah, But All that Glitters

Upon reaching Los Angeles, Pauline Frederick confirmed the rumor that she and Willard Mack were to be reunited in the holy bonds of matrimony, but first of all, remarked Miss Frederick, Mr. Mack must be a good boy and prove himself a 14-karat sweetheart. To prove his sincerity Mr. Mack has assigned himself to the leading role in a new production entitled "Gold."

Fatty Arbuckle, it is reported, will take a flier on the stage. Fatty should be a sterling box office attraction. He is big enough to fill most any house.

Just before sailing for Europe Arthur Hammerstein received a present from his stepmother, Mrs. Oscar Hammerstein, said present consisting of service papers in suits amounting to half a million dollars. That evidently was the stepmother's idea of wishing Arthur a Bum Voyage.

Mildred Harris, former wife of Charley Chaplin, admits that she might be coaxed into taking another trip to the altar. Wouldn't it be funny if the chaplain's name was Charley.

A new form of prohibition has taken hold of the Romax Building on west 47th street for, according to reports, piano playing will no longer be tolerated by the pious landlord. It is understood that various undertaking concerns are dickering for the lease.



Ornithological Note

Bird Millman, long a favorite with the patrons of the now historic Ziegfeld Roof, has decided to become an honest-to-goodness actress. Miss Millman formerly confined her efforts to a slack wire, but has announced that she has been engaged for an important part in the new Greenwich Village Follies which will enable her to sing and talk. But there is nothing startling in Miss Millman's confession. Being a Bird it is only natural for her to sing and talk.

To prove that love is blind Vivian Martin and Lynn Overman continue to advertise themselves as "Just Married."

Midst the shrieking of sirens and the waving of flags, Caruso sailed for Italy last Saturday for the ex-



press purpose of strengthening his voice and breathing exercises. Considering the ton of spaghetti and garlic which went along as a mascot, Caruso's breath should soon be as strong as ever.

She'll Go Right Up in the Air, My Dear

Billy Allen, well known in theatrical circles, is about to purchase an aeroplane with which to make daily trips between the Hotel Plaza and her country home. Flying should appeal to Miss Allen for considering her back stage experience she should be right at home in the wings.

We Suspect Harmon of Reading Joke Books

New York has just appointed a committee to censor motion pictures. "A kiss," one of the advocates of this method declares, "is chaste for ten feet only."

"And yet in my salad days," Harmon MacGregor asserts, "I ran a mile for one."

The Tide That Never Came In

A prominent movie actress is trying to locate a motion picture director to whom she lent \$1,000 in order to "tide him over." From present appearances it seems as though the tide ran out.

You Certainly Couldn't

While addressing a meeting of the Society of Authors in London George Bernard Shaw remarked that he had received an offer from America of \$10,000 for simply putting his name on a bill for a film.

"I think the man was a lunatic," was his terse comment.

So do we, George. But as the said lunatic offered to pay for your signature you could not accuse him of autografting, could you, old dear?

The poor chorus girl never does have a fair chance, no matter how sweet and sympathetic she may be. The latest sad news is that she can no longer bring her personal pets along with her to the theatre dressing room. Just because John Murray Anderson says she shan't. It's really a pity, for up to now the girls have taken great pleasure in keeping in



their dressing rooms such clever pets as boa constrictors, baby elephants and kangaroos. Indeed their love for animals has been so comprehensive that it has included everything but the unpopular camel. One chorus girl states that she sees no reason why Mr. Anderson should object to her having a pet hippopotamus in her dressing room. The dear creature is not full grown, and besides she supplies the tub and the water.

You Never Can Tell, Dorothy

"I see your American Prohibition Commissioner has declared beer to be a medicine," Dorothy Ward told a New York reporter in an interview. "I have not been over here very long," she added, "but I think I can safely say that even if this be true it will never become a drug on the market."

In a lengthy interview Chamberlain Brown is credited with saying that many actors are out of work because they refuse to work in Stock. After a careful canvass of many (at liberty) performers we discovered that they took very little stock in Mr. Brown's statement.

French Insanity

According to a recent dispatch Parisians are quite mad over Elsie Janis and insist upon showering her with gifts and well wishes. If that is the French custom of displaying their anger we sincerely hope they remain mad.

A movie actress was arrested for speeding on Broadway the other day. Bebe Daniels claims it was an infringement on her stuff.

LONDON STAGE NEWS

Touring Managers Fight Agents—"A Matter of Fact" a Good Play—New Features

THE members of the Association of Touring Managers have issued a manifesto to refuse to enter into any agreement to present their companies through the medium of agents, as they consider it an unnecessary expense weighing on all sides, and they will treat only with theatrical proprietors or their managers in future.

The Actors' Association and the Associations of Touring Managers are two theatrical bodies who have seceded from the Entertainments National Industrial Council.

It has been moved in the House of Commons, that if the coal strike continues here, in order to save stocks, it will be necessary to close places of amusement earlier.

The Gaiety closed for a week, during which time a new version was prepared of the "Faust on Toast" burlesque. The rhymed couplets idea not being successful are to be omitted from the rewritten play.

The dancing features which take up most of "Mary," the musical comedy by Harbach, Mandel and Hirach, fully justify their inclusion. The music and dancing are delightful, but the story is weak. Much applause was given to Bernard Granville, the Magieys, the McLeans and several other dancing teams who certainly made the show a success.

"A Matter of Fact," by a new author, Norman McKinnel's second venture at the Comedy, is not at all a

bad play, and it is considerably helped by the cast which includes Eva Moore, Auriol Lee and Norman McKinnel. It concerns divorce, blackmail and theatricals and is therefore interesting.

Gertrude Jennings, who has had a fair measure of success with previous plays, has not come up to expectations with "Love Among the Paint Pots" at the Aldwych. There is a little love story in it, which gives opportunity to Owen Nares and Roy Byford, and Sydney Fairbrother is excellent as usual, in character, but the whole thing is not strong.

Charlie Cochran, the hustler, has added to the beauty and charm of "The League of Nations," with new additions and has made the comedy stronger by the inclusion of Lupino Lane in a couple of funny scenes, (notably George Lenoire's dentist number.) Success follows success in the case of the Dolly Sisters, and the Trix girls have also achieved fresh popularity.

Alex Carr in his "April Shower" sketch was kept on at the Palladium for a second week. Julius Darewski has been made sole booking agent for the acts at the Palace Theatre. Harry Lauder goes to the States in the autumn, and includes the dainty dancer, Edna Maude, in his company. Carrie Laurie, who was famous over here for starting the juvenile troupes, has just died at the age of fifty-three. FRANK J. WOOLF.

"Fools Errant" Produced

At the Hanna Theatre in Cleveland May 30, the Shuberts presented Louis Evan Shipman's new play, "Fools Errant." The cast includes Lucila Watson, Norma Mitchell, Kathlene MacDonnell, Myra Murry, Shirley Stanley, Charles Millward, Charles Hammond, Alexander Onslow, Harry Hammil, Charles Riegal, David Andrada, English Cody, John Black.

For Ukrainian Theatre

A permanent Russian and Ukrainian theatre is to open early next autumn under the auspices of the Russian and Ukrainian Artists' Association. As a preliminary a costume ball and a concert were given at the Hotel Plaza on Saturday night, with Efrem Zimbalist, Michel Piastre, Lydia Lipkowska and Sophie Braslau listed to appear.

Billie Shaw Matinees

At the Selwyn Theatre on the afternoons of June 7, 8, and 10, Billie Shaw, short story writer and actress, will appear with her vaudeville partner, William Seabury, and a supporting company in six of her own one act plays, varying from farces to tragedy.

Play for Flake O'Hara

Anna Nichols has written a play entitled "The Happy Cavalier" and Augustus Pitou accepted it as a vehicle for Flake O'Hara. Mr. O'Hara will open his season in the new work at the Olympic Theatre, Chicago, late in the summer.

Theatre Manager Dies

Lester M. Treffey, for the past four years manager of Pantages Theatre, Edmonton, died Monday morning as a result of a fracture of the skull. How he came by his injuries is unknown, but is being investigated by the detective department. Before entering Pantage's employment Mr. Treffey had been city and dramatic editor in Edmonton from 1911.

Midnight Performances

"Shuffle Along," the negro musical show playing at the Sixty-third Street Theatre, will substitute for the Wednesday matinee an extra performance on Wednesday night at 11:30, immediately following the regular evening performance.

Pavillion Royal Opens

In Lynbrook, on the Merrick road just over the line in Nassau county, the Pavillion Royal, a new place to dine and dance, was opened last week by the interests which produced the Palais Royal on Broadway. Paul Whitman's orchestra will play.

Check for Actors' Fund

James Speyer has sent to the Actors' Fund a check for \$1,000, the bequest of the late Mrs. James Speyer, and also one for \$1,500 as his own contribution toward the proposed endowment fund.

Midgie Miller Divorced

Midgie Miller, vaudeville actress who has been featured with Roscoe Ails and his jazz band, has obtained an absolute divorce from Charles S. Callahan, an actor. She asked no alimony.

Barrymores' Plans

Ethel Barrymore, as soon as her engagement in "Claire de Lune" at the Empire Theatre closes on June 11, will go away to the country for a rest. Early in the Autumn she will again appear on tour under the direction of Charles Frohman, Inc., in Zoe Akins's "Declassee." John Barrymore will sail for Europe on the Aquitania immediately after the play ends its run; his plans for the next season are indefinite. He may make a picture in Europe. His next play is not yet picked.

Stein to Produce Play

Geoffrey C. Stein has obtained the American rights to Francois Curel's play, "La Nouvelle Idole," and is having it adapted for presentation in New York next Autumn. It will be known in its Anglicised version as "The New Idol."

"Road to Yesterday" with Music

"The Road to Yesterday" will be made into a musical comedy, it has been decided, and will be presented next season under the management of George M. Cohan.

Gets European Sketches

Edward V. Darling, booking agent for the B. F. Keith vaudeville circuit, now in Europe has purchased the American rights to a new sketch by Edmund Rostand and two comedy sketches by Max Beerbohm.

New Play for Thomas

John Charles Thomas will star in a new musical comedy under the direction of Charles Dillingham early next season.

Plans for the English presentation of "Apple Blossoms" were abandoned for the time being so that Mr. Thomas could appear in a musical version of "The Wolf," by Franz Molnar. William Le Baron and Victor Jacobi will provide the libretto and music respectively, and the piece will be produced in September.

Play for Mary Ryan

Sam H. Harris has placed in rehearsal "The Turn in the Road," a new comedy by A. E. Thomas. Mary Ryan, who has not appeared on the stage during the last year, will be the featured member of the cast. Other members of the company include Harry C. Browne, Percy Pollock, Neil Martin, Ruth Mero, Leon Cunningham, Blanche Fridirici, Kate Mahew and Margaret Shackelford. The premier performance will take place at the Apollo Theatre, Atlantic City, June 6.

"Deburau" Closing

David Belasco has decided to close "Deburau" at the Belasco theatre on June 4. Contrary to the usual custom of allowing a play to continue into the summer Mr. Belasco wishes to give this play the distinction of ending its career in America before audiences which tax the capacity of his theatre.



VIRGINIA BROWN FAIRE

In a scene from the Pathe film version of Kipling's story, "Without Benefit of Clergy," soon to be released

EQUITY PLANS FESTIVAL WEEK

Annual Week of Great Plays to Be Patterned After Shakespearean Festival in England

EQUITY FESTIVAL WEEK, an American prototype of the Stratford-on-the-Avon Festival which brings thousands of theatre lovers back to England every spring, will be held in New York next year, according to an announcement by the Actors' Equity Association. Hereafter, there will be an Equity Festival Week every year.

An event of many times the magnitude of the English festival is planned by the Equity, for whereas at Stratford only Shakespearean drama is produced with a small professional stock company, the American actors' association will produce the best plays of every country and age with casts which would bankrupt any manager overnight. More than 1,000 of the best actors and actresses in every branch of the profession will take part in eight performances covering the cycle of dramatic art, from Euripides to Shaw. Each performance will have its own director, its own staff, and its own cast.

Through this festival of the theatre, the Actors' Equity Association hopes to make New York a centre of the dramatic activities of the world and to inspire pilgrimages from every part of this country and Europe.

"This is our answer to those who charge that labor organizations are interested merely in the material side of life," said Frank Gillmore, Executive Secretary of the Equity. "It has always been Equity's aim to work, not only in the economic field,

but in the artistic plane as well. We are going to try to make the American theatre the finest in the world by showing the public just what great drama means when produced in the best possible manner.

"It is not our desire to compete with any manager, but rather to help him make his theatre bigger and better by awakening the public imagination. Just as universities make for great things in art and science and literature by presenting the achievements of the past in an atmosphere devoid of commercialism, so the Equity will try to bring about the production of the classics of the theatre by creating a public demand for them. No manager would care to risk a fortune in producing, for example, a Ben Jonson play as we could produce it; but, when once it is produced in this manner, the public will never forget its enthusiasm for this master dramatist. Each play we produce will first be reverently edited by a modern dramatist who specializes in that type of play, so that it may be made understandable and enjoyable to modern audiences.

"Our week will include three plays of Shakespeare. There will be one of his best known comedies, one of his most famous tragedies, and then one of the lesser known group whose glories are little understood because they are rarely produced. The other performances will include the best plays of all nations and periods. We shall give one of the great musical

comedies, such as a work of Gilbert and Sullivan, and one performance of dancing and pantomime art, and one photoplay, the finest example of that art made during the year. We are also considering one performance of classic one-act plays.

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LONDON STAGE NEWS

Touring Managers Fight Agents—"A Matter of Fact" a Good Play—New Features

THE members of the Association of Touring Managers have issued a manifesto to refuse to enter into any agreement to present their companies through the medium of agents, as they consider it an unnecessary expense weighing on all sides, and they will treat only with theatrical proprietors or their managers in future.

The Actors' Association and the Associations of Touring Managers are two theatrical bodies who have seceded from the Entertainments National Industrial Council.

It has been moved in the House of Commons, that if the coal strike continues here, in order to save stocks, it will be necessary to close places of amusement earlier.

The Gaiety closed for a week, during which time a new version was prepared of the "Faust on Toast" burlesque. The rhymed couplets idea not being successful are to be omitted from the rewritten play.

The dancing features which take up most of "Mary," the musical comedy by Harbach, Mandel and Hirsch, fully justify their inclusion. The music and dancing are delightful, but the story is weak. Much applause was given to Bernard Granville, the Magleys, the McLeans and several other dancing teams who certainly made the show a success.

"A Matter of Fact," by a new author, Norman McKinnel's second venture at the Comedy, is not at all a

bad play, and it is considerably helped by the cast which includes Eva Moore, Auriol Lee and Norman McKinnel. It concerns divorce, blackmail and theatricals and is therefore interesting.

Gertrude Jennings, who has had a fair measure of success with previous plays, has not come up to expectations with "Love Among the Paint Pots" at the Aldwych. There is a little love story in it, which gives opportunity to Owen Nares and Roy Byford, and Sydney Fairbrother is excellent as usual, in character, but the whole thing is not strong.

Charlie Cochran, the hustler, has added to the beauty and charm of "The League of Nations," with new additions and has made the comedy stronger by the inclusion of Lupino Lane in a couple of funny scenes, (notably George Linaire's dentist number.) Success follows success in the case of the Dolly Sisters, and the Trix girls have also achieved fresh popularity.

Alex Carr in his "April Shower" sketch was kept on at the Palladium for a second week. Julius Darewski has been made sole booking agent for the acts at the Palace Theatre. Harry Lauder goes to the States in the autumn, and includes the dainty dancer, Edna Maude, in his company. Carrie Laurie, who was famous over here for starting the juvenile troupes, has just died at the age of fifty-three. FRANK J. WOOLF.

"Fools Errant" Produced

At the Hanna Theatre in Cleveland May 30, the Shuberts presented Louis Evan Shipman's new play, "Fools Errant." The cast includes Lucila Watson, Norma Mitchell, Kathlene MacDonnell, Myra Murry, Shirley Stanley, Charles Millward, Charles Hammond, Alexander Onslow, Harry Hammil, Charles Riegal, David Andrada, English Cody, John Black.

For Ukrainian Theatre

A permanent Russian and Ukrainian theatre is to open early next autumn under the auspices of the Russian and Ukrainian Artists' Association. As a preliminary a costume ball and a concert were given at the Hotel Plaza on Saturday night, with Efrem Zimbalist, Michel Piastre, Lydia Lipkowska and Sophie Braslau listed to appear.

Billie Shaw Matinees

At the Selwyn Theatre on the afternoons of June 7, 8, and 10, Billie Shaw, short story writer and actress, will appear with her vaudeville partner, William Seabury, and a supporting company in six of her own one act plays, varying from farces to tragedy.

Play for Flake O'Hara

Anna Nichols has written a play entitled "The Happy Cavalier" and Augustus Pitou accepted it as a vehicle for Flake O'Hara. Mr. O'Hara will open his season in the new work at the Olympic Theatre, Chicago, late in the summer.

Theatre Manager Dies

Lester M. Treffey, for the past four years manager of Pantages Theatre, Edmonton, died Monday morning as a result of a fracture of the skull. How he came by his injuries is unknown, but is being investigated by the detective department. Before entering Pantages' employment Mr. Treffey had been city and dramatic editor in Edmonton from 1911.

Midnight Performances

"Shuffle Along," the negro musical show playing at the Sixty-third Street Theatre, will substitute for the Wednesday matinee an extra performance on Wednesday night at 11:30, immediately following the regular evening performance.

Pavillion Royal Opens

In Lynbrook, on the Merrick road just over the line in Nassau county, the Pavillion Royal, a new place to dine and dance, was opened last week by the interests which produced the Palais Royal on Broadway. Paul Whitman's orchestra will play.

Check for Actors' Fund

James Speyer has sent to the Actors' Fund a check for \$1,000, the bequest of the late Mrs. James Speyer, and also one for \$1,500 as his own contribution toward the proposed endowment fund.

Midgie Miller Divorced

Midgie Miller, vaudeville actress who has been featured with Roscoe Ails and his jazz band, has obtained an absolute divorce from Charles S. Callahan, an actor. She asked no alimony.

Barrymores' Plans

Ethel Barrymore, as soon as her engagement in "Claire de Lune" at the Empire Theatre closes on June 11, will go away to the country for a rest. Early in the Autumn she will again appear on tour under the direction of Charles Frohman, Inc., in Zoe Atkins' "Declassée."

John Barrymore will sail for Europe on the Aquitania immediately after the play ends its run; his plans for the next season are indefinite. He may make a picture in Europe. His next play is not yet picked.

Stein to Produce Play

Geoffrey C. Stein has obtained the American rights to Francois Curel's play, "La Nouvelle Idole," and is having it adapted for presentation in New York next Autumn. It will be known in its Anglicised version as "The New Idol."

"Road to Yesterday" with Music

"The Road to Yesterday" will be made into a musical comedy, it has been decided, and will be presented next season under the management of George M. Cohan.

Gets European Sketches

Edward V. Darling, booking agent for the B. F. Keith vaudeville circuit, now in Europe has purchased the American rights to a new sketch by Edmund Rostand and two comedy sketches by Max Beerbohm.

New Play for Thomas

John Charles Thomas will star in a new musical comedy under the direction of Charles Dillingham early next season.

Plans for the English presentation of "Apple Blossoms" were abandoned for the time being so that Mr. Thomas could appear in a musical version of "The Wolf," by Franz Molnar. William Le Baron and Victor Jacobi will provide the libretto and music respectively, and the piece will be produced in September.

Play for Mary Ryan

Sam H. Harris has placed in rehearsal "The Turn in the Road," a new comedy by A. E. Thomas. Mary Ryan, who has not appeared on the stage during the last year, will be the featured member of the cast. Other members of the company include Harry C. Browne, Percy Pollock, Neil Martin, Ruth Mero, Leon Cunningham, Blanche Fridirici, Kate Mahew and Margaret Shackelford. The premier performance will take place at the Apollo Theatre, Atlantic City, June 6.

"Deburau" Closing

David Belasco has decided to close "Deburau" at the Belasco theatre on June 4. Contrary to the usual custom of allowing a play to continue into the summer Mr. Belasco wishes to give this play the distinction of ending its career in America before audiences which tax the capacity of his theatre.



VIRGINIA BROWN FAIRE

In a scene from the Pathe film version of Kipling's story, "Without Benefit of Clergy," soon to be released

EQUITY PLANS FESTIVAL WEEK

Annual Week of Great Plays to Be Patterned After Shakespearean Festival in England

EQUITY FESTIVAL WEEK, an American prototype of the Stratford-on-the-Avon Festival which brings thousands of theatre lovers back to England every spring, will be held in New York next year, according to an announcement by the Actors' Equity Association. Hereafter, there will be an Equity Festival Week every year.

An event of many times the magnitude of the English festival is planned by the Equity, for whereas at Stratford only Shakespearean drama is produced with a small professional stock company, the American actors' association will produce the best plays of every country and age with casts which would bankrupt any manager overnight. More than 1,000 of the best actors and actresses in every branch of the profession will take part in eight performances covering the cycle of dramatic art, from Euripides to Shaw. Each performance will have its own director, its own staff, and its own cast.

Through this festival of the theatre, the Actors' Equity Association hopes to make New York a centre of the dramatic activities of the world and to inspire pilgrimages from every part of this country and Europe.

"This is our answer to those who charge that labor organizations are interested merely in the material side of life," said Frank Gillmore, Executive Secretary of the Equity. "It has always been Equity's aim to work, not only in the economic field,

but in the artistic plane as well. We are going to try to make the American theatre the finest in the world by showing the public just what great drama means when produced in the best possible manner.

"It is not our desire to compete with any manager, but rather to help him make his theatre bigger and better by awakening the public imagination. Just as universities make for great things in art and science and literature by presenting the achievements of the past in an atmosphere devoid of commercialism, so the Equity will try to bring about the production of the classics of the theatre by creating a public demand for them. No manager would care to risk a fortune in producing, for example, a Ben Jonson play as we could produce it; but, when once it is produced in this manner, the public will never forget its enthusiasm for this master dramatist. Each play we produce will first be reverently edited by a modern dramatist who specializes in that type of play, so that it may be made understandable and enjoyable to modern audiences.

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BRADY-STRATON DEBATE

Brandon Tynan and William H. Anderson Will Act as Seconds

ARRANGEMENTS for the forthcoming debate between John Roach Straton, pastor of Calvary Baptist Church, and William A. Brady on the subject of the immorality of actors and actresses as alleged by the minister, are rapidly nearing completion.

Dr. Straton has named William H. Anderson, superintendent of the Anti-Saloon League, to act as his second in the verbal duel, and Brandon Tynan will act in a similar capacity for Mr. Brady. The time and place are still under discussion.

With regard to holding the debate in Dr. Straton's church as suggested by Mr. Brady, the minister said that he "would prefer holding the debate elsewhere. I do not wish any personal advantage in the discussion, and I say to you now in advance, that when we do meet I want you to forget, as far as possible, that I am a preacher. I hope, too, that you will certainly put out of your mind any idea that I hold the position that there is a particular sanctity surrounding a preacher or that he is due advantages and considerations which do not accrue to the ordinary citizen and a father.

"I shall lay aside, therefore, my clerical coat and meet you for this discussion in a business suit, man to man, as a citizen and a father, standing only upon the merits of my own convictions, presenting facts as I see

them, and neither asking nor expecting any quarter.

"May I say further that an additional reason why I would prefer that the discussion not be held in a church is that what I have said from my own pulpit concerning the moral iniquities of the modern stage has been of necessity somewhat restrained because of the fact that I was speaking from a pulpit, and I shall welcome, therefore, the opportunity which some public forum will offer of fully speaking out my mind and heart upon this question and, thus giving the unhampered expression which I feel truth and righteousness demand, shall be given concerning the distressing conditions within the theatre today; also, with the friendliest possible spirit toward yourself and the kindest feelings for actors and actresses as individuals, though with absolute fidelity to the facts and unswerving loyalty to my own intellectual and spiritual convictions."

Mr. Brady's reply to Dr. Straton's letter from which the above is quoted, said:

"Mr. Brandon Tynan, president of the Catholic Actors' Guild of the United States, has agreed to act as my representative and will meet Mr. William H. Anderson at any time or place that you appoint.

"As to the place of debate, you may suit yourself—anywhere, at any time, will do me."

Max Hart Starts Suit

Max Hart, vaudeville manager and booking agent, brought in the Federal District Court a Sherman law combination and conspiracy action for \$5,250,000 damages against the B. F. Keith concern, the Vaudeville Exchange, the Orpheum Circuit and the persons operating the Excelsior and Vaudeville Collection agencies.

According to the complaint, the defendants, who separately or jointly control the Harlem Opera House and other vaudeville playhouses in this city and other cities in all parts of the United States, prior to November last "combined to stifle competition in the booking of vaudeville acts, performances and entertainers in high class vaudeville and conspired to ruin his booking business by refusing to permit artists engaged by him to appear in the theatres included in the Keith and Orpheum circuits."

Grant Clark Recovered

Grant Clark, the popular song composer, has fully recovered from his recent operation which for awhile threatened his life. Clark has been confined under the care of Dr. Erdman since Christmas, but managed to compose several songs while convalescing.

Producing for Vaudeville

E. A. Weil, formerly of the William Morris offices, has incorporated the R. & W. Productions Company for the presentation of comedy plays in vaudeville. His first offering will be Molly McIntyre in "Midnight," by Kenneth Keith.

Testimonial to Frank Carter

A testimonial concert will be held at the Casino Theatre on June 19 in memory of Frank Carter, late husband of Marilyn Miller, who was killed in an automobile accident a year ago. The proceeds will go to the Service Club for soldiers, sailors and disabled veterans in West Forty-sixth street, an organization in which Carter was deeply interested. Just before his death he had been planning a benefit for this club and Sunday night's affair will be a belated carrying out of his wishes. Many prominent stars will appear.

To Remodel Theatre

The Loomer Theatre in Williamantic, Conn., has closed. Before opening in the fall, a building next to the theatre will be vacated and a pretentious lobby will be made, giving the theatre a ground floor entrance. The Black Theatre Co. of Boston, lessees, propose to entirely remodel the place and bring it up to modern standards.

"Chu Chin Chow" Closing

"Chu Chin Chow," which has been running in London for nearly five years, will close at His Majesty's Theatre early in June. Oscar Ashe plans to give a gala performance on the last night.

Operetta for Trentini

Emma Trentini, who sailed for Italy last week, will return early in July to begin rehearsals of a new opera, "Rosie Posie," in which she will appear under the management of Fortune Gallo.

Equities—XVI



OTTO KRUGER

A member of the A. E. A. Council who is now appearing in "Nobody's Money"

Lamb's Gambol Postponed

The Lambs' Annual Gambol which was to have been held at the Hippodrome last Sunday night has been postponed until June 5 because several of the prominent features of the bill, including Fred Stone, now recovering from a broken toe, would not be available until that date.

As a result of the postponement of the Gambol a larger number of stars will be available.

The program will remain the same as regards sketches, including "Will You Remember Me," by Glen MacDonough; Victor Herbert's musical sketch, "The Tale of a Lamb;" "Camille," "The Composers of America," "Nick of the Woods," the Lambs Sixteen Palace Girls and the Floradora Boys' Sextette.

Friar Night for Rooney

Several hundred members of the Friars' Club are completing arrangements to give a gala party at the Apollo Theatre shortly in honor of Friar Pat Rooney. It is planned to have a number of the Friars offer specialties during the performance of "Love Birds" while the festival is on. The date scheduled is Thursday, June 16.

"Blossom Time" Aug. 15

"Blossom Time," the new Shubert production, will open at the Shubert Theatre, New York, August 15. The music for the piece has been supplied by Sigmund Romberg. The cast among others includes Olga Cook, Ralph Herz, Zoe Barnett and Caroline Moore.

Kurth at Blossom Heath Inn

Billy Kurth, formerly manager of the Ziegfeld Roof commissary department, has been engaged to supervise the Blossom Heath Inn on the Merrick Road, where he originally started seven years ago. Kurth is one of the most popular restaurateurs in the east.

Play by Max Dill

Will King, the Hebrew comedian, on May 29, produced in San Francisco, a play written by his friend, Max Dill, the German comedian, of Kolb and Dill. "A Pair of Kings" is the title.

ACTORS' EQUITY

Members of the A. E. A. are Most Respectfully Urged to Immediately Join the Association



When a certain manager, William O'Neill, organized two companies several weeks ago to play in Louisville, Kentucky and Davenport, Iowa, the Equity asked for a bond to cover two weeks' salary. The request was refused, on the ground that the Equity was preventing legitimate investment and thereby curtailing employment of actors. Much criticism was leveled at us both in the press and on the street for the stand we had taken. Mr. O'Neill then organized the O'Neill Stock Company in New Bedford, Mass. The Equity warned its people they must take the engagement on their own responsibility. Last week, on 5 minutes' notice, the company was called together and told there was but \$11 on hand with which to pay two weeks' salaries and fares back to New York. The company closed. This case exemplifies the necessity for bonding irresponsible managers. The sudden closing of the light opera, "The Three Musketeers" at the Manhattan Opera House last week with salaries unpaid for one week, exemplifies still further the wisdom of a bond covering two weeks' salary. This bond was demanded and obtained by us several weeks ago and Equity members will receive the salary arrears due them.

"The Cameo Girl," a musical piece, also closed recently in Boston with salaries unpaid. Two thousand dollars was telegraphed the Equity members by their Association, their hotel bills were paid and they were brought back to New York. An attachment of \$10,000 was placed on the scenery, costumes, etc., which will more than liquidate the Equity claims.

Another production that recently came to grief was the "Princess Virtue" Company, management of Gerald Bacon. This company was in difficulties and owed one and one-half weeks' back salaries. It was allowed to open in New York only after Mr. Lee Shubert personally became responsible for the salaries during the New York run.

Ninety-seven new members were elected at the Council meeting this week.

The A. E. A. may have to take action against irresponsible theatrical companies who take out papers of incorporation. Such incorporations are often woefully under capitalized and are too frequently only a scheme to limit the liability of the manager. An actor is verbally engaged and on signing his contract learns his employer is "Inc." He may come to his Association to find out whether or not there is any responsibility as to this firm and we search many records and go to endless trouble before we can answer his question. We frequently learn that the majority of the officers are "dummies," such as stenographers and office boys. The A. E. A. will probably have to forbid its members to sign up with all incorporations unless the officers belong to the Producing Managers' Association, in which case they are, of course, perfectly safe. FRANK GILMORE, Executive Secretary.

Is That So!

A. E. MATHEWS, who has closed his special engagement with Laurette Taylor, is on his way to England for the purpose of seeing Somerset Maugham's play, "The Circle," in which he will play an important role when the Selwyns present it here in September.

Elsie Adler, prima donna of "June Love" at the Knickerbocker Theatre, has recovered after the operation on her throat last week and returned to the cast.

Watson Barratt has been commissioned by the Shuberts to execute the decorations of their new Imperial Theatre, now nearing completion at Seventh avenue and Fifty-ninth street.

Olive May has been engaged for the Dillingham production of "The Scarlet Man."

Gordon and Ford have been added to the company for George White's "Scandals."

Vera Michelena Will

sing the prima donna role in the new Ziegfeld "Follies," which comes to the Globe June 20.

Mrs. A. H. Woods, wife of the theatrical producer, has returned from a two months' trip to the Orient.

William Powell, of the cast of "Spanish Love," will go on tour in this play next season.

Fanny Brice will be a member of the cast of the new Ziegfeld "Follies."

Elisabeth Murray, **Harry Mayo** and **Tom Dingle**, now appearing with **Pat Rooney** and **Marion Bent** in "Love Birds," have been placed under contract by Wilner and Romberg for next year's tour of the play.

William A. Brady has engaged **Leonard Willey**, **Bruce Elmore** and **Jane Carleton** for "Dreamy Eyes," the new comedy by **Martha M. Stan-**

ley and **Adelaide Matthews**, which he will bring to New York soon.

Grace Moore, who sang the leading role in the last edition of "Hitchy-Koo," has signed a long term contract to appear under **Ned Wayburn's** management.

May Boley has been added to the cast of "The Passing Show of 1921" for its summer run in Chicago.

W. C. Fields, comedian and juggler, will be seen in the cast of the new Zeigfeld "Follies."

Lynne Overman, featured in "Just Married," who served in the navy during the war, was one of the speakers at the Decoration Day celebration of the Joseph Choate Post of the American Legion.

Ruth Rollins of the chorus of "The Right Girl" has been chosen for the prima donna role.

Emma Trentini

sailed for Genoa and Naples on the Italian liner Duca d'Aosta.

Beatrice Nichols will begin a well-earned rest with the 1,190th performance of "Lightnin." Her role will be played by **Ida St. Leon** until **Winchell Smith's** new comedy, "The Wheel," is produced here.

Thomas Egan, the Irish tenor, has commenced suit in the Supreme Court, Brooklyn, against the Pathe Freres Phonograph Company for \$100,000 damages for alleged breach of contract.

Charles King has been engaged by **George White** for an important role in the "Scandals of 1921."

Arthur Hammerstein set sail for Europe last week aboard the Aquitania.

Bert French has been engaged by **John Henry Mears** to stage "The Broadway Whirl," that will be presented at the Times Square Theatre June 6.

Ned Wayburn has engaged **Vinton Freedley** to appear in one of the lead-

ing parts of his production of "Flying Island."

Arthur Hammerstein sails for London and Paris on the Aquitania.

The **Sewell Sisters** are the latest addition to the cast for the new "Ziegfeld Follies."

Leo Ditrichstein and **Achmed Abdullah** are to collaborate on the adaptation of several one-act plays from the French, of the type presented at the Grand Guignol in Paris.

June Walker

of the "Toto" company, is taking a course in play writing at Columbia.

Grace La Rue and **Hale Hamilton** sailed for London on the Aquitania for a summer engagement at the Palace Theatre.

Thurston Hall has assumed the role of Captain Dos Santos in "The Broken Wing" at the Forty-eighth Street Theatre.

Mary Milburn, who appeared last season in "The Girl in the Spotlight," has been engaged for the new "Ziegfeld Follies."

Frederick Stanhope, of the general producing staff of the **Messrs. Shubert**, sailed Saturday for Europe in search of new plays.

Caroline Newcombe will play the role of the old negro mammy in "The Right Way," which **Richard G. Herndon** is to produce.

James (Rube) Miller has been re-engaged for **George White's** "Scandals of 1921" to play character parts.

Sandy Milne, a youthful Scotch singer, is to appear in vaudeville for **Gus Edwards**.

Harry Keely has been added to the cast of the new version of "The Whirl of New York," coming to the Winter Garden.

Leo Ditrichstein is writing a book of memoirs which he intends to call "Philanderers I Have Known," which will be a resume of the characters he has played.

In Fidelity Benefit

Many prominent stars will take part in the performance of the Actors' Fidelity League in the aid of the building fund on Sunday, June 5, at the New Amsterdam Theatre.

Among the artists who will appear are **Mrs. Fiske**, **David Warfield**, **Margaret Anglin**, **Julia Arthur**, **Blanche Bates**, **Billie Burke**, **Amelia Bingham**, **Laura Hope Crews**, **Grace George**, **May Irwin**, **Florence Nash**, **Mary Ryan**, **Alma Tell**, **Lenore Ulric**, **Bessie Wynn**, **George M. Cohan**, **Holbrook Blinn**, **Mr. and Mrs. C. O. Burn**, **Lawrence D'Owsey**, **Ralph Herz**, **William Hodge**, **Ben Johnson**, **Howard Kyle**, **Lester Lonergan**, **Louis Mann**, **Henry Miller**, **Chauncey Olcott**, **Sidney Toler**, **Lionel Braham**, **Patricia Collinge**, **Eugene Cowles**, **Minnie Dupree**, **Eileen Huban**, **Edna Wallace Hopper**, **Olive Tell**, **Valli Valli**, **Marjorie Wood**, **Olive Windham**, **Clara Lipman**, **Alberta Gallatin**, **Ben Johnson**, **Martha Lorber**, **Antoinette Walker**, **Edna Whistler**, **Marguerite St. John**, **Frances Underwood** and **John W. Ransome**.

An interesting feature will be the joint appearance of **Grace George** and **Henry Miller** in a sketch written for the occasion.

Martha Hedman Marries

Martha Hedman will be married June 5th, to **Henry Arthur House**, a mining engineer, whose father, **F. E. House**, of Duluth, is president of the Duluth Iron Range Railroad. Mr. and Mrs. House will sail for Sweden, the bride's native land. As soon as she returns from her wedding trip she will start rehearsals for "Daniel," a Selwyn play which is to be produced in the fall.

Loew Agency Moves

The **Marcus Loew Booking Agency** has moved into its new home in the **Loew Annex Building**, 160 West Forty-sixth street. **J. H. Lubin** is general manager.



Thomas Meighan, Paramount's popular star, has again made a hit in the role of a crook in his latest picture



It is entitled "White and Unmarried," and just opened for an extended engagement at the Criterion Theatre, New York

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The business of the merchant may be likened to that of the actor. For, to achieve success the merchant must also win the confidence of the public.

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ance of trap doors.

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tinctive.

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izing regular wood wheel hub
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The New Plays

"UP IN THE CLOUDS"

Joseph M. Gaites Presents a New Comedy

Musical comedy in two acts. Book by Will B. Johnston. Music by Tom Johnston. Staged by Lawrence Marston and Allen Foster under the personal direction of Joseph M. Gaites. Produced by Joseph M. Gaites for Up In The Clouds, Inc., Props. at the Wilbur Theatre, Boston, May 23.

Archie Dawson.....Hal Van Rensselaer
Curtis Dawson.....Arthur Cunningham
Betty Dawson.....Florence Hedges
Ferdie Simpson.....Mark Smith
Jeffrey.....Page Spencer
Millicent Towne.....Gladys Coburn
Bud Usher.....Skeet Gallagher
Louise.....Marie Dahm
Herbert Blake.....William N. Bailey
Jean Jones.....Patricia O'Hearn
Ruby Airedale.....Gertrude O'Connor
Gypsy Venus.....Marjorie Sweet
William Tuttle.....Van J. Melino
Will Tuttle.....John J. Weiss
William Rhodes
Premiere Danseuse.....Louise Brunell
The Entertainers.....Ten Eyck and Weily

"Up in the Clouds" has more of a plot than most of the present-day musical comedies. Whether or not the author is striving to inject a moral, not morals, into the musical comedy game had best be left to the audience. The hero, who, by the way, has fought in Argonne with a chauffeur on one side and a millionaire on the other, has returned home with very high ideals, too high in fact for his irate father who threatens to disinherit him if he does not leave this "movie bunk" alone. For said son is striving bravely to produce a picture which will unite all classes of men into a real democracy. After his plans have nearly been thwarted by a philandering movie director, the picture is completed and proves to be a huge success. There is a surprise in store for the audience after which the heroine runs to the hero's arms and is caressed till the curtain shuts them from view.

Although the cast is composed of persons almost wholly unknown to Boston audiences, nevertheless they were as capable as could be desired and left little to criticize.

Hal Van Rensselaer, as Archie Dawson, the young idealist, made his socialistic speeches with an enthusiasm that seemed almost real.

"Up in the Clouds" in Boston — Barney Bernard Scores in New Play — "Personality" Produced in Brooklyn

Skeet Gallagher, as Bud Usher, every man's idea of what a cameraman is like, scored a personal triumph. His attractive personality aided him to convulse the audience with even his oldest jokes.

Patricia O'Hearn, in the role of Jean Jones, a would-be movie star, gave a touch of wistfulness and joyfulness to the show.

Mark Smith, as Ferdie Simpson, the millionaire who couldn't use his millions, was also very humorous.

There was some very entertaining dancing and the rest of the company was, on the whole, excellent.

RICHARD ALDRICH.

"TWO BLOCKS AWAY"

Barney Bernard Excellent in New Play

Play in three acts by Aaron Hoffman. Staged by Clifford Brooke. Gowns by Schneider-Anderson. Scenery by Livingston Platt. Produced by Charles Dillingham at the Apollo Theatre, Atlantic City, May 23.

Jane.....Vivian Tobin
Captain Maggie.....Kathrin Ward
Ives.....John Rutherford
Bill Lewis.....Dodson L. Mitchell
Nathaniel Pommerantz.....Barney Bernard
Nora Finnigan.....Kate Morgan
Tom.....Douglas MacPherson
Giuseppe.....Antonio Spalatro
Martin.....Wallace Erskine
Mrs. Watson.....Margaret Linden
Molly Finnigan.....Thomas Sheratt
Schmitt.....William Vaughan
Officer Donovan.....Harry McNulty
Jimmy Finnigan.....Harry McNulty

In "Two Blocks Away" Aaron Hoffman has written another play of the "hokum" variety which takes rank with the best he has done to date. In the character of Nate Pommerantz he has created a real character, moved about by the dramatist to suit his needs, but a real character nevertheless. And Barney Bernard takes advantage of a good part to do some great acting.

The play tells the story of a sim-

ple East Sider who comes into money and moves "two blocks away," where he finds that life is not all roses among the wealthy. It is a real pleasure to him when he finds that the money does not rightfully belong to him at all, and turns it over to its owner. Of course there is villainy in plenty running through the play, and a neat little love story, but Bernard is the centre and circumference of the story.

He is supported by an unusually good cast, chief among them being Vivian Tobin. In the role of the daughter she has not much to do, but she brings to the part charm and sincerity and completely wins her audience. Dodson Mitchell also does good work in the part of Bill Lewis.

The play has been very well staged by Clifford Brooke, and Mr. Dillingham has spared no expense to make the production a first rate one.

CURTIS DRUMMOND.

"PERSONALITY"

Dixey and Crane Struggle with Weak Play

Play in three acts and prologue by Jasper Erving Brady and Philip Bartholomae. Produced by William A. Brady. Dennis Hogan.....W. Lashel
Simpson.....Ashton Tonge
A Window Cleaner.....George Spelvin
John C. Kent.....Clifford Dempsey
Judge Lawton.....Albert Sackett
Ruth Kent.....Dorothy Bernard
Mary Murdoch.....Constance Beasmar
Robert Wainwright.....James Crane
Leary.....Henry E. Dixey
Franklin.....Horace Weston
Jenkins.....John Gray

William A. Brady is getting more and more conscious of the existence of Brooklyn. It is not very far from Broadway, geographically speaking, but it is at the other end of the earth, from a theatrical point of view. So what more ideal place could be

discovered as a location for try-outs of next season's plays?

Whether or not "Personality" will be among the list of next season's plays seems extremely doubtful.

The prologue is the most entertaining portion of the play. It makes one believe that what is about to be unfolded is to be a mystery melodrama. It is melodrama right enough, but the mystery is lacking. A shot off stage is always a good way to arouse interest immediately after the rise of the first curtain. A burglar enters, makes known by means of his flashlight that there is a frightened young woman in the bed, and leaves by means of the window. There is another shot and—curtain.

And then the play starts. It tells of a young man who gets a job in the office of a Wall Street magnate, falls in love with his employer's daughter, and devotes himself so strenuously to business that he heaps up a pile of money. His fiancée decides that the only way to teach him a lesson is to ruin him in the market, which, with the connivance of her father, she sets about doing. In spite of a tense situation in the Street, our hero refuses to be ruined. But in order to see just what his fiancée really thinks of him, he pretends to be seriously considering suicide. Of course, she saves him and all bids fair to exist tranquilly.

And, oh yes, the burglar in the prologue was none other than our hero, then on his uppers.

James Crane works hard and sincerely to make a living character out of the material the authors have given him, but without success. It is the stuff of melodrama, and rather dull melodrama at that. Henry E. Dixey, who is costarred, does an excellent piece of work as a crook who leads the youthful hero into criminal pursuits, and afterwards becomes his valet. He has little or no connection with the plot, but he is nevertheless the brightest spot in it.

WALTER EDWARDS.

BROADWAY TIME TABLE—Week of June 6th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
The Bad Man	Holbrook Blinn	Comedy of Mexican outlaws	Aug. 30	Ritz	West 43rd	8:30—Th. & S. 1:30	\$9,000
The Bat	Effie Ellender, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Moroso	West 44th	8:30—W. & S. 2:30	Capacity
Big Ring Bang	Ross Hamilton, Red Newman	Snappy Soldier revue	May 9	Ambassador	West 40th	8:30—W. & S. 2:30	\$7,000
The Broadway Whirl	Rich. Carls, Blanche Ring, C. Winninger	To be reviewed	June 6	Times Square	West 42nd	8:30—Th. & S. 2:30	1st week
The Broken Wing	Inez Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	43rd Street	West 43rd	8:30—W. & S. 2:30	\$7,000
Chick de Lane	Bibbi and John Barrymore	Feminine tragedy	Apr. 18	Empire	Way & 40th	8:30—W. & S. 2:30	Capacity
Enter Madame	Gilda Varni, Norman Trevor	Comedy of opera star	Aug. 16	Republic	West 43rd	8:30—W. & S. 2:30	\$6,000
The First Year	Frank Craven	Comedy of small town life	Oct. 30	Little	West 44th	8:30—W. & S. 2:30	Capacity
The Ghost Between	Arthur Byron	Romantic comedy	Mar. 31	39th Street	West 39th	8:30—W. & S. 2:30	\$7,000
Gold	Willard Mack	To be reviewed	June 1	Frame	West 43rd	8:30—W. & S. 2:30	1st week
The Gold Diggers	Gertrude Vanderbilt, Bruce McRae	Comedy of chorus girls	Sept. 20 '19	Lycium	West 45th	8:30—Th. & S. 2:30	Capacity
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8:30—W. & S. 2:30	\$11,000
Honeydew	Hal Furde, Dorothy Follis	Return engagement	May 23	Casino	Way & 39th	8:30—W. & S. 2:30	\$13,000
Irene	Adeline Patti Harrold	Above-average musical comedy	Nov. 15 '19	Vanderbilt	West 43rd	8:30—Th. & S. 2:30	Capacity
John Ferguson	Dudley Digges, Augustin Duncan	St. John Evans revival	May 23	Garrick	West 35th	8:30—Th. & S. 2:30	\$7,400
Just Love	Eles Alder, Johnny Dooley	Conventional musical comedy	April 25	Kaufmbocker	Way & 38th	8:30—W. & S. 2:30	\$10,000
Just Married	Vivian Martin, Lynne Overman	Amusing farce	Apr. 26	Shubert	West 44th	8:30—W. & S. 2:30	\$9,500
Ladies' Night	John Arthur, Charles Ruggles	Turkish bath farce	Aug. 9	Eltinge	West 42nd	8:45—W. & S. 2:30	\$10,500
The Last Waltz	Eleanor Painter	Beautiful Viennese operetta	May 10	Century	Way & 40th	8:30—W. & S. 2:30	Capacity
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 28 '18	Gaiety	West 43rd	8:15—Th. & S. 2:15	Capacity
Love Birds	Joseph Schildkraut, Eva Le Gallienne	Farce by Mober	Apr. 20	Fulton	West 43rd	8:30—W. & S. 2:30	\$15,000
Mr. Tim Parnes By	Laura Hope Crews, Kenneth Douglas	Excellent musical comedy	Mar. 14	Apollo	West 43rd	8:30—Th. & S. 2:30	\$7,000
Nice People	Francine Lawrence	Charming English comedy	Feb. 28	Henry Miller's	West 43rd	8:30—Th. & S. 2:30	Capacity
Salty	Marilyn Miller, Leon Errol	Well-acted social comedy	Mar. 2	Klaw	West 43rd	8:30—W. & S. 2:30	Capacity
Shuffle Along	Miller & Lyle, Shale & Blake	Superior musical comedy	Dec. 21	New Amsterdam	West 43rd	8:30—W. & S. 2:30	Capacity
Snapshots of 1921	Nora Baye, DeWolf Hopper, Lew Fields	Negro musical comedy	May 23	63d Street	West 63rd	8:30—W. & S. 2:30	\$6,000
Sunkist	Fanchon and Marco	To be reviewed	June 2	Solway	West 43rd	8:30—W. & S. 2:30	1st week
The Tavern	George M. Cohan	Entertaining revue	May 23	Hudson	Way & 48th	8:30—S. 2:30	\$14,000
Two Little Girls in Blue	Fairbanks Twins	Return engagement	May 23	Cohan	Way & 43rd	8:30—W. & S. 2:30	\$6,500
The Tyranny of Love	Estelle Winwood, Chas. Cherry, B. Tynan	Nautical Musical Comedy	May 3	Cort	West 49th	8:30—W. & S. 2:30	Capacity
Vaudeville	B. F. Keith Features	French non play	May 2	Palace	Way & 47th	8:00—Daily 1:00	1st week
Whirl of New York	Nancy Gibbs, Smith & Dale	Weekly change of bill	June 6	Winter Garden	Way & 50th	8:00—Th. & S. 2:00	1st week

In the Song Shops

By Jim Gillespie

Nice's "Paper Doll" Hit—Billy Glason Writes Some New Ones—Charley Snyder and a Cop—The President Likes "Miss Lizzie"



JOE KEIT

The busy general manager of the Remick company who is one of the best hit pickers in the song business. Mr. Keit has been with Remick for over ten years and has risen to the top of the ladder from the position of bookkeeper. He is now turning his attention to a new one called "Emaline."

WHILE on a wild hunt for news the other day we wandered into the new offices of B. D. Nice and company in the Loew Building, and after clothing ourselves with a coat of fresh paint and listening to an ear-splitting melody which was being hammered out by the carpenters quartette, we finally discovered Ben Levy firmly entrenched behind a pyramid of orchestrations.

"I'm the busiest man in town," chirped Ben, "and it's all on account of our number, *Paper Doll*. The orders are coming in so fast that we are having an awful job filling them. Why, I never saw anything like it. Ask Lee David; he'll tell you, and Lee is not one of those fellows who is fond of blowing his own horn. Yes, sir, *Paper Doll* is certainly keeping us on the jump. By the way, have you seen our new magazine? It contains the pictures of every prominent orchestra in the country and is in such great demand that I found it necessary to duplicate the first order. Don't brush against the walls on your way out, because paint is expensive and we have to pay for it. So long."

We Met Arthur Plantodosi

of the Shapiro Bernstein firm the other day. Artie was holding down a chair in Child's restaurant and was stowing away an extra large portion of crackers and milk. Between spoonfuls he managed to gargle the news that *Love Bird* was flying high on the wings of success.

"It's one of the biggest numbers we ever handled," gasped Artie, "and Louis Bernstein is so happy that he has decided to close up the office on June 11th and take everybody connected with the firm, including their families to College Point, where a general holiday will be celebrated. That sounds as though business was bad doesn't it?"

A bright future is predicted for *Emaline*, which Remick recently took over from George A. Friedman. Jimmie McHugh and George Little wrote the number.

Besides doing two shows a day, Billy Glason, the popular vaudevilian finds time to pound out popular songs. A few of Billy's latest contributions are *Smiling*, which he wrote in conjunction with Sam Gold and which is being published by Shapiro Bernstein; *When You Stole Into My Heart*, by Gleason, Will Collins and J. Russell Robinson; *All For a Girl* by Glason, Jack Egan and Brandon Walsh; and another by Glason, Abe Glatt and Sam Downey entitled *What Ever Goes Up Must Come Down*. The last title strikes our fancy, because on various occasions what ever goes down must come up and it is not always due to sea sickness either. It's a wise bird who knows when to say, "I'll take a cigar this time."

Jack Stern and Clarence J. Marks, the demon typewriter destroyers, authors, composers and what not, beg to announce their association with Norah Lee Haymond and removal to their new offices in the Broadway Central Building. Hereafter the firm will be known as Stern, Marks and Haymond, and are prepared to furnish songs and material for productions, vaudeville and motion pictures.

Charley Snyder Waylaid Us

on Forty-sixth street the other day and taking a firm hold on our ears, screamed forth the enlightening information that he had just completed a new number with Jack Kassanoff, which was bound to startle the music world.

"Greatest thing ever," yelled Charley, "swell lyric and a pip of a melody, listen." And without taking a second breath he proceeded to go through the song, much to the delight of the rapidly increasing crowd.

Best Selling Music Rolls

AEOLIAN.—Fox Trot, Breeze (3481); Waltz, Espana Waltzes (89675).

O-R-S.—Fox Trot, You'll Find Your Way Back to My Arms (1468); Waltz, On Hilo Bay (1465).

REPUBLIC.—Fox Trot, Humming (69018); Waltz, Sippy Shore (65618).

Charley was choking along in great shape and was well into the chorus when a cop broke through the mob and politely told Charley if he wanted to rehearse he had better hire a hall.

"I'm giving this fellow an idea of my new number, *Can't You See*," said Charley.

"I can't see anything," replied the cop, "steer your dogs toward Broadway and forget to come back. The next time I catch you without a muzzle on I'll lock you up."

While Visiting New York

last week for the purpose of attending the Hoboken Memorial President Harding passed through 45th street which is part of the celebrated Tinpan Alley district. At the time there were many acts struggling through the melodies of various numbers and the President evidently thinking he was being serenaded acknowledged the reception by bowing and raising his hat. While passing the Jack Mills establishment *Strut Miss Lizzie* reached his ears and according to Sid Caine, the President turned to his wife and said, "That sure is a

Best Selling Records

COLUMBIA.—Fox Trot, Marie (A-3393), Yerkes Jazzarimba Orch.; Waltz, Over the Hill (A-6183), Metropolitan Dance Players.

EDISON.—Fox Trots, Moonbeams (50776), Green Brothers Orch.; Congo Nights (50751), Green Brothers Orch.

PATHE.—Fox Trots, Moonlight (20538), Casino Dance Orch.; Waltz, Cherie (20543), Waldorf-Astoria Dance Orch.

VICTOR.—Fox Trot, Underneath Hawaiian Skies (18744), Whitman's Orch.; Waltz, Romance (18739), Jos. Smith's Orch.

great song." He then put his hand to his ear which Sid claims enabled him to hear better, but of course there are some pessimists who will claim that the President held his ear so as to protect his hearing.

Sam Erlich, writer of *Oh Frenchy*, has come to the front with a new one which he wrote in collaboration with Nat Osborne entitled *Bon Swa Julie*. Jack Mills is handling the number and though it is only several days old several acts have already added it to their repertoire.

Leo Friedman of the Robert Norton Co., is sporting a big smile these days and here's the reason. *Fooling Me*, Leo's pet number, is being featured this week at the Rialto Theatre on Broadway. Harry Edison, the well known Marimbaphonist has been selected to render *Fooling Me* in a marimba solo with chime effects and orchestral accompaniment. The number is proving a big favorite with the Rialto patrons, and Len can't help smiling when he remarks that the song is not only being played but also enjoys a conspicuous place on the program.

Spread Yo' Stuff is the title of a song which is spreading much joy

throughout the offices of the Triangle Music Co. these days. Joe Davis, the busy bee of the Triangle firm, has placed the song with a number of big time acts including *Rae Samuels* and *Gleam and Jenkins*, and proudly admits that it has been recorded on all mechanicals.

Is That So!

Remick has just accepted two new numbers, one of which is entitled *My Daddy*, written by Jack Norworth, and the other, *Saturday*, which was turned out by Sidney Mitchell and Harry Brooks. According to reports, Daddy is the husband of Mammy. The old gent grew jealous of his popular ball and chain, so he engaged Jack Norworth to place him before the public. As for *Saturday*, it is understood an immediate campaign will be started at the various week end resorts.

Mose Gumble returned to New York last week after a flying trip to Chicago and Detroit. The bunch are all anxious to know when Mose intends visiting Canada.

According to a wire via the two-cent stamp route, we have become acquainted with the facts that the Interstate Music Co. of Chicago are publishing four new numbers which are proving big favorites with the orchestras and waxed floor fanatics of the middle west. After, *There's a Rainbow in the Clouds for You* and *Oregon—Pride of the West* are three of the numbers, while the fourth, *Little Miss Sunshine*, is said to be creating a tempest in a tea pot.

Clowning at the N. V. A. is the title of a new song by Jimmie McHugh, Billy Glason and Sid Caine. The number was dedicated to Tommy Gordon, the originator of the well known Clown Night and will be the official song of the N. V. A. Jack Mills is publishing the number.

Lavina Turner is making twelve records for Pathe which will be known as the *Blue Series*. The numbers have been written by Roy Turk and J. Russell Robinson and the first four to be recorded are *Can't Get*

Best Selling Sheet Music

FOX TROTS.—Wang Wang Blues, Feast; Ain't We Got Fun, Waterson, Berlin & Snyder; Crooning, Witmark.

WALTZ.—Somebody's Mother, Harry Von Tilser.

Lovin' Blues, *How Many Times*, *Sweet Man O'Mine* and *A Wearin' Away the Blues*. If the royalties come up to expectations the composers promise to do *The Sharin' Of the Green*.

You Made Me Forget How to Cry is to be featured on the mechanicals by Vincent Lopez and his Harmony Kings.

Dave Wohlman, who represents the Forster Music Co., has grown tired of traveling around on one cylinder, so on June 19th Dave will give a little present in the form of a wedding ring to Dorothy Koppel, of Norfolk, Va. The couple will spend their honeymoon at Lake George. Why not Ohio, Dave?

**Percy Bronson
and
Winnie Baldwin**



Photos (C)
Grouse-Peyton

Well known pair of vaudeville entertainers who originally introduced and will feature for the coming season, Maurice Richmond, Inc.'s latest success "MELLO CELLO"

At the Big Vaudeville Houses

COLONIAL BILL IS A GOOD ONE Watson Sisters, Barr Twins and Jos. Howard Feature

The Watson Sisters, Joseph E. Howard's revue and the dancing of the Barr Twins were the outstanding features of the Memorial Day offering.

Opening with banjo duets, DeVoe and Statzer put over a surprise by introducing acrobatic stunts of some skill. Rose and My Mammy as a saxophone solo brought a big hand.

Alice Sheldon and Lucille Dailey in dainty gray gowns sang *You'll Be The One To Be Sorry*, and *A Fare thee Well Blues* with ukelele accompaniment.

Lou and Jean Archer in "Tailor-Maid," by Eddie Buzzell put over several individual song numbers in appropriate costumes. The best of these were the Chinese number and the Bowery song.

Joe Rome and Lou Gault—the long and the short of it, in "When Extremes Meet" made much out of their great differences in height. They sang *You Ought To See Her Now* and their dancing together was vastly amusing, and they emphasized the comedy end of it.

The Barr Twins with artistic setting and beautiful costumes offered a colorful dance novelty, which they have well termed "A Riot of Color." Rubie Beckwith at the piano played *Moonlight* effectively. They sang *The Way I Do What I Do*. The mirror dance and Spanish dance were well liked and carefully worked out. The opening costumes of blue with green hats, and the latter pink gowns were the joy of all the feminine hearts.

After intermission Tameo Kajiyama performed dizzy feats of mind concentration to the delight and amazement of the spectators. Writing upside down and backwards, copying the material from a newspaper which he read, and talking to the audience all at the same time appeared to take no effort.

Joseph E. Howard with a new edition of "Chin Toy" sang some of the old favorites including *Somewhere In France Is the Lily* and *I Wonder Who's Kissing Her Now!*

Fanny, fat and funny, and Kitty Watson sang *You Made Me Forget How To Cry Little Girl* and the old stand-by *My Mammy*. Fanny in her riding-habit was a scream.

Bert Ford and Pauline Price did some acrobatic dancing on a slack wire which, for speed, was remarkable. The girl was pretty, and the boy's dancing was surprisingly graceful and notably agile.

CONN.

PALACE HAS WELL BALANCED BILL Marx Brothers, Santley and Sawyer and Others Score

This week's Palace program carries a neatly balanced bill, the comedy section being particularly strong as represented by the Marx Brothers, Kramer and Boyle and Dotson, the colored dancer who gave the show

Colonial Has Good Bill—Marx Brothers at the Palace—Karyl Norman at the Royal—Florence Moore at the Riverside —At Other Houses

a striking start in the second spot Monday afternoon. After the *Three Lordons*, a casting act suggesting a graduate course through the Reading, Pa., university of casters, had opened the show, Dotson ambled on with his droll routine of "gags" and speedy dancing and temporarily held up proceedings for a brace of encores and a trio of bows. Dotson has a unique specialty, using an invisible personage to act as "feeder" for his original list of comedy replies. His dancing comes through principally because he knows how to "sell" it. He cleaned up a tidy bit in this difficult spot.

The *Lordons* have a fairly good line of comedy, the tricks running along the conventional line with a throw over the cradle climaxing the routine.

Santley and Sawyer (second week) held the third position with "Klick-Klick" and repeated their hit of the previous week. The original lines of Santley's new revue insure its carriage while the work of the supporting principals, particularly the *Trado Twins*, aids immeasurably in the eventual hit scored.

Kramer and Boyle fed them laugh upon laugh and the solo by Boyle, *A Rose in the Devil's Garden*, earned him two chorus encores. Boyle looks and sings better than ever and the act has been gradually reconstructed to bring out its greatest possible value. Dotson came on at the opening to help matters out, and in a double dance with Kramer, landed a hearty round of applause. The team earned one of the big hits of the bill.

William Seabury and company, in "Frivolica," closed the first section and shared the bill's honors with the *Four Marx Brothers* who held the feature spot of the second part. Seabury has surrounded himself with capable dancers and gives his company sufficient opportunities to show their capabilities. The *Hope Sisters* take care of the doubles while solo hits were earned by Rose Stone, Beth Cannon, Ramona and Sylvia Bardon and Joe Richman. Seabury himself outshone the entire group with his solo work and with the unique style of production and the class displayed it looks like a sure thing for repeated engagements anywhere.

Ciccolini, the Italian Grand Opera singer, is back with his usual routine, entertaining the musically inclined and while the audience was in acting, returning from intermission, Ciccolini gathered his usual returns.

The Marx Brothers, now under the management of Benny Leonard, cleaned up a hit that topped any of their previous showings at the Palace. It's the same act as formerly shown here plentifully supplied with comedy and music and capably handled by the family of western boys.

Bobby McLean closed the show, Julius Marx appearing in the act to give it a flavor of comedy. McLean's fast and fancy skating kept the house seated for the exit march.

O'CONNOR.

VARIED SHOW AT THE ROYAL Karyl Norman and Valerie Borgere Please

Mild, but agreeable entertainment may well characterize the new bill at the Royal which registers only two real knock-outs, Karyl Norman, "The Creole Fashion Plate," and that estimable actress, Valerie Borgere, in "The Moth."

The bill opens with "Tricks," an acrobatic act in which Alice De Garmo performs numerous difficult stunts in the air, whistling all the while. The continuous whirl at the close gained a good hand.

Russell and Devitt, acromedians, though extremely modest in method and manner, are really two very skillful acrobats who dance and kick with much ease. The high kick, split progressions and walking on all fours were the outstanding novelties.

Though Georgia Campbell appeared to be suffering from a severe cold, she won great applause for her picturesque study of the old south, entitled "Gone are the Days." If the days are gone, Miss Campbell and her gifted associates revivify them beautifully amid the impressive surrounding of an old southern home with the steamboats passing by. The song numbers included are *Old Black Joe*, *Sally In Our Alley*, beautifully sung, and *Sweet Genevieve*. The company comprises Robert Buchanan, Archie Ruggles and George Sutton.

Conventional blackface comedy is the offering of Avey and O'Neil, who win back wandering attention with a really funny close including female impersonation and burlesque dance.

Karyl Norman follows and, as usual, shows endless willingness to please his audience. This time he went through his entire gorgeous wardrobe. Then, to cap the climax, he sang a brand new song, with the modest composer at the piano, entitled, *Nobody's Baby*, and won so much applause that he almost used up the whole intermission.

The redeeming features in Dooley and Story's placid act were the lariat dance and the Bernard Granville dance imitation.

Valerie Borgere held the attention of the audience from the first in her absorbing comedy drama by Emmett Devoy which shows compactly how a selfish wife becomes unselfish, with flash-like changes from comedy to tragedy. Miss Borgere was one of the first to give the worthy one-act play a place in vaudeville and she is entitled to high praise for the continued worth of her achievements.

Jack Denahue, versatile dancer, follows and the bill comes to an expert close with the speedy and comical maneuvers of the nifty Yip Yip Yaphankers, with John Rothang and Frank Melino. Their tumbling is a complete show in itself. SOME.



NEW ACTS

Florence Moore a Howling Success

If the world only contained more lady clowns like *Florence Moore* what a happy place it would be. She is so fully of real laughs that sometimes she has to laugh at herself. This is what really happened during the Equity show, and the fact was such a notable one that every New York critic commented on the fact. For that *Miss Moore* is a comedian of the first rank appears to be indisputable. Hers is a humor of the genuinely spontaneous sort, — no straining for effects, no attenuated comedy. And like good old-fashioned cracker-jack, the *Moore* laughs you get, the *Moore* laughs you want. In her new offering at the *Riverside*, *Miss Moore* is duplicating and surpassing her former successes. This is her return to vaudeville after her many seasons with A. H. Woods productions. That she is welcome cannot be denied. She discusses in her characteristic manner important topics of the day, with her eye always open to the comical. Her special hits included *You Can Have Your Coun-*

try Seashore; Give Me Just a Bit of Old Broadway, in which she travesties vocalizing, an uproarious bit of tomfoolery. When the act was over, the audience made an imperative demand to have her start at the beginning and do it all over again. SOBEL.

Weaver and Weaver Are Comedy Hit

The *Weavers* haven't been seen around the eastern circuits for some time. They return with a repertoire of numbers up to date, their hand saw trick playing being featured. Dressed in rural fashion, the couple open with a comedy number "In Arkansas" and proceed through a routine of comedy instrumental work, one playing on a one-string instrument built on a pitch-fork, the other accompanying on a whistle similar to the invention of "Steamboat" Stewart. The saw melodies comprise the great asset of the specialty and brought the couple a volley of applause. The speech of thanks carries a fund of laughs and the *Weavers* wove their way into a comedy hit. O'CONNOR.

HAMILTON BILL IS PLEASING

Joe Cook, Davis and Darnell and Others Score

The first half program at the Hamilton this week is a good one. Tuesday evening the entire orchestra was sold out, which was unusual, considering the warm weather.

O'Meara Sisters opened with a clever dancing double. They succeeded in holding their own, and were highly appreciated.

Boyce Coombs, in a singing "single," captured more than his share of the honors. His work is well done.

Davis and Darnell, in talks and songs, are about as clever a couple as has been around New York. Although they have appeared in the city for some time, it seems one never tires of their material and work. They are both clever, and deserve all applause honors accorded them.

Mabel Burke and company did fairly well with her singing turn. A little more "pep" in *Miss Burke's* personality would not harm.

Joe Cook, the "One Man Band," walked away with the laughing hit of the program. *Joe* is some showman and credit must be given him for the manner in which he sells his material.

Alexander Bros. and Evelyn closed a fairly good bill. ROSS.

FLORENCE MOORE AT RIVERSIDE

Ruth Royce and Others Make Up Good Bill

The Queen of Laughter, *Florence Moore*, rollicking clown, was the unqualified hit of this week's bill at the *Riverside*, while secondary, but warmly enthusiastic, honors went to that able singer, *Ruth Royce* and *Bussell and Parker*.

It was a pleasure also to hear the songs offered by *Marie and Mary MacFarland*, who have the courage to offer a program of songs that are mainly classical.

But,—to revert to *Miss Moore*, that lady of risibilities is a welcome addition to vaudeville, for after her long seasons of legitimate play successes under the banner of A. H. Woods, her reappearance resembles a debut. *Miss Moore* has discovered the truth of the scientific fact that laughter is merely a "social gesture." Consequently, she holds up society in its ludicrous light; she discusses with verbal facility such momentous matters as prohibition.

The snug little methods of *Ruth Royce* are always diverting and she puts her numbers across with a fine regard for comedy effect. *Miss Royce* deserves to take rank with *Belle Baker* and many other prominent singing comedienues. Her song hits included *Give Me a Million Wonderful Boys*, *And She Knows It*, *Sally Green* and *Nice People*.

Eddie Bussell and his attractive partner, *Peggy Parker*, are just as earnest and breezy as ever in their well known skit, "A Will and A Way." "The papers," the singing and dancing are all good, but the particular hit is the phonograph wedding.

Blackface Eddie Ross is popular at the *Riverside* with his original comedy, while others who please are *Lone and Hendricks*, *Palo and Palet* in accordion selections, the gifted dancers, the *Ziegler Sisters*, and *Lady Alice's* pets. SOBEL.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

<i>You Made Me Forget How to Cry</i>	<i>Watson Sisters</i>
<i>A Rose in the Devil's Garden</i>	<i>Kramer & Doyle</i>
<i>Sally Green, the Village Young</i>	<i>Ruth Royce</i>

81ST STREET HAS GOOD PROGRAM

Jay Velle and Mattylee Lippard Please

The vaudeville program at the 81st Street Theatre this week is conspicuous for fun and melody.

Clayton and Edwards are again duplicating their New York success. These boys with their skilful repertoire have combined their material skilfully. Their delivery is also effective. They were one of the evening hits.

June Innes, assisted by *Coit Albertson*, offered their comedy and songs to good advantage. Both are clever artists, and deserved the several curtain calls accorded them.

Princeton and Watson did fairly well with their singing and talking turn. *Miss Watson* formerly did a single in vaudeville, and *Princeton* was formerly of *Princeton and Yale*. *Mattylee Lippard*, assisted by *Dave Dillon* at the piano, put over a corking "song" single. *Miss Lippard* has both personality and good looks. Several encores had to be rendered before *Miss Lippard* made her departure. She was highly appreciated.

Jay Velle and Girls, assisted by *Paula Chambers*, *Elmer McCue* and the *Randall Sisters*, offered a singing and dancing concoction, entitled "Mignonette," which the program stated was produced by *Arthur Swannstrom* and *Corey Morgan*. The material throughout is only fairly good, although the singing, and clever work by the entire cast covers this up. *Jay Velle* works hard putting his numbers over in a capable manner.

The Gellis closed a corking bill with their clever acrobatic novelty. ROSS.

CHICAGO — MAJESTIC Jimmy Lucas, Arman Kaliz and Others Score

There is a big bill at the *Majestic* this week, including *Jimmy Lucas*, *Aileen Stanley*, *Arman Kaliz* and many other features of merit.

The bill opens with the *Nagyfys* in a pyrotechnic act that is a winner. Acts of this sort are becoming rare, and acts of the merit of the *Nagyfys* always have been rare.

Ben Harney and *Count Payton* follow in a song and dance offering which went over well. *Harney's* dancing is a big feature as well as his ragtime revival.

Richard Kean scores a real hit with his dramatic characterization. He proves beyond a doubt that vaudeville audiences can and do enjoy good acting when they see it.

Ralph Ash and *Sam Hyams* follow and their comedy naturally goes over after *Kean's* offering. The act under any conditions is funny and registered unusually well on this occasion.

Aileen Stanley comes next and offers a highly pleasing group of songs which she put over to the satisfac-

tion of everybody, and drew for herself an avalanche of applause.

Next comes *Jimmy Lucas* assisted by *Francene* in a typical *Jimmy Lucas* act which completely stopped the show. *Lucas* is an original comedian and all audiences enjoy his nut stuff.

Arman Kaliz has one of the prettiest acts of the revue type which has been seen here in many a day. Not only is it good to look at from a pictorial point of view, but the music and dancing and acting and allegorical plot idea all add to the general excellence.

Olsen and Johnson present their comedy act to the usual loud guffaws from the house. Their humor is broad but funny and the musical end of the act is also good.

Wilbur and Adams close in an acrobatic act. CARR.

CHICAGO—PALACE

Nat Nazarro, Jr., and Moss and Frye Score

The *Palace* is celebrating the holiday which opened this week, by giving a program which hasn't a single weak number on it. In fact, every act from the first to the last is a well known act, and many of them are of headline calibre.

The *Ramsdells and Deyo* start the ball rolling with their dancing act, which is a sure fire applause winner.

Elmer El Cleve follows, and shows that the dreaded second spot holds no terrors for him, as he practically stopped the show with his xylophoning. He was forced to make a curtain speech.

Langford and Frederick come next in their amusing little skit called "Shopping." *Howard Langford* is an unusually good comedian, who puts his stuff across without any effort at all, and *Miss Frederick* is not only good to look at, but a clever actress.

Ruby Norton has an enjoyable little offering, consisting of songs and dances—and *Clarence Senna*. *Senna* is a good deal more than just an accompanist, though he plays well. He is a good entertainer in himself. *Miss Norton's* songs were well received Monday, as they deserve to be, and her dancing likewise scored.

Moss and Frye, with their own style of comedy, were a riot as usual. There is no funnier team in vaudeville than these two Negroes who have invented an entirely original type of humorous conversation. Their harmonizing, too, always pleases.

Anna Chandler, with *Sidney Landfield* at the piano, offers her series of song numbers with good results. She has a winning personality and her songs are well chosen and well sung. *Landfield* gives fine assistance.

Harriet Rempel follows in a playlet called "The Story of a Picture," which is somewhat off the beaten track. It is a pretty little thing which gives both *Miss Rempel* and her partner an opportunity to show their ability as actors.

After the quiet of *Miss Rempel's* sketch, *Nat Nazarro, Jr.*, and his sextet, not to forget *Bernice Speer*, seemed the last word in liveliness. It is a rousing act from every angle, combining good music, good dancing and young *Nazarro's* pep and personality. Needless to say, nobody walked out. CARR.

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THEATRICAL COSTUMERS

Leading Makers of
Stage Attire
For Men and Women

We costume completely musical
and dramatic productions, moving
pictures, acts, revues and operas.

141 West 40th St., New York

For Boudoir and Boardwalk

VIVIAN MARTIN

When one is "Just Married" one always desires to look her bestest best so that all Friend Husband's chums are bound to vote him the luckiest man alive; that's why Vivian Martin selected this dancing frock of Pussy Willow Crepe Meteor, cleverly draped to reveal the fine lace and hand-wrought flowers

When women to pajamas take, and they are very apt to when they are "Just Married," they should be petite and winsome and—well, we'll call it coquettish as Vivian Martin is when she dons this feminized version in flesh Pussy Willow Satin with inserts of lace and pastel tinted French flowers

Photos by
Old Master



Miss Martin on the opposite page looks very chic both in her evening togs and in her night togs, but there is also the day time to be considered. Below is a dainty costume for the young lady who revels in the out of doors. No nicer outfit is to be found than this sport shirt of Tal-ly-Ho in rose and gray, worn with a tailored blouse of white satin



Above is another jeune fille who likes to get the sun into her lungs. And she is faultlessly attired for the occasion in a smart Crêpe Rayé Bar skirt of black and gray with which she wears a dainty silk blouse, a jaunty hat, cool white shoes and stockings, and a dark parasol to shield her from sun burn.

You'd Never Know Them!

Below we see an uncouth individual with a three days' growth of foliage on his profile and a costume of a none too inviting character. Do you know him? Of course you don't. You've never seen him before? Oh, yes, you have. It's really one of Paramount's most popular stars—in fact, Wallace Reid himself.

Above, in curl papers and an old fashioned quilt stands a quaint New England girl with her hand on the shoulder of a pious New England gentleman, all posed to have their photographs taken. You know these people, too. They are also of the Paramount family. The gentleman is John S. Robertson who has just finished directing Elsie Ferguson in "Footlights," and the girl is Elsie Ferguson!

The hobo standing at the left probably seems quite unfamiliar to you, but he isn't. You've seen him often, and even remarked on his good looks and smart attire. In this 1830 model of a business suit he doesn't look much like Bert Lytell, the Metro star, but that's just who he is nevertheless.



Marion Fairfax and the cast of her first production, "The Lying Truth," just completed in California. In the group are Marjorie Daw, Pat O'Malley, Tully Marshall and Noah Berry



Alice Lake, Metro's youthful star, introduces her mother and father to home life in the movie colony while they are paying their first visit to their popular daughter on the West Coast

Little Trips to Los Angeles Studios

With Ray Davidson

MUCH interest is attached to the advent of Oliver Morosco into the field of filmdom. That this celebrated play producer is going to do real things has already been evidenced by his current plans, and by the progress being made in his studios. Mr. Morosco has enlisted the service of Charles A. Taylor and his first offering, "The Half-Breed," will soon be ready.

It is quite possible that some of his later productions will be based on such well known stage successes as "The Judge and the Jury," and Linger Longer Letty."

The movies are alarmed by no feat of skill, for William De Mille's production of the "Stage Door" is to have a complete duplicate of a Ziegfeld Follies show. This great stunt is to be an intrinsic part of Rita Weiman's play which will number among its principals, Jack Holt, Lila Lee, Charles Ogle and such capable players as Carleton King and Shannon Day.

The gigantic festival for the benefit of the Actors' Fund is going to be a veritable paradise for famous authors as some of the most famous in the land are going to take part in a sure enough side show where they will actually be on exhibition, it is said. And the interesting additional fact is that Will Rogers is going to be the barker who will drag the crowds in. Will, by the way, is something of an author himself as his wise sayings, so popular in the old "Follies" days, rival those of Poor Richard's Almanack, for their sagacity and wit. Among the authors advertised to take part in the festival are Alice Duer Miller, Rita Weiman, Upton Sinclair, Gene Stratton Porter, Rupert Hughes, Gilbert Parker, Marion Fairfax, Elinor Glyn, Cleve-

land Moffat and Elinor Hoyt Brainard.

What May be Termed

an invasion of film stars into the legitimate is being effected by means of the Mimmers' Workshop Players of Hollywood which is soon to offer its third program of one-act plays. The bill is to include "The Wonder Hat," by the late Kenneth Sawyer Goodman and "Plots and Playwrights" by Edward Massey. The cast for the former will include Charles Meredith, Lillian Leighton, Kenneth Miller and Ann May and the cast for the latter will include Helen Yoder, Peggy O'Neill, Melba Melting, William Ritchie, Miriam Meredith, Harriet Wilbur, Frank Bartholomew, George Gremlich and Paul Vickers. The plays are being given under the direction of Clarence Thomas and the stage settings have been designed by Eli Benneche and Milton Monroe.

Fred Newmeyer is directing the new Harold Lloyd production which is said to show Lloyd in many new and humorous moods.

E. Phillips Oppenheim's "Passers-by" is to be filmed by J. L. Forth-ingham for Associated Producers. The cast is to include Ruth Stone, Raymond Hatton, Walter McGrail, Rubye de Remer, Kathleen Kirkham, Frank Leigh and William Mong. Jacqueline Logan is to have the role of an adventuress.

Clara Louise Burnham Has

written a story entitled "Hearts Haven" and B. B. Hampton is already busy producing it. The cast is a good one and includes Robert McKim, Carl Gantvoort, Frankie Lee, Aggie Herring, Frank Hayes and Betty Blythe.

Estelle Harrison is

To Play Opposite

Gaylord Lloyd in the "Lonesome Luke" series which has to do with the London tenement district is said to have some of the pictorial thrill of Thomas Burke's "Limehouse Nights." Erle Kenton is directing.

Eddie Boland's next subject will be "The Chink," which may be the slang name for chinamen and may not. The newest Harold Lloyd subject has been titled "I Do," which may or may not be related to the Chicago slogan, "I Will."

"Non-Skid Kid" just completed by the Eddie Boland company is going to have some of the thrill of that famous novel "Looking Backwards," for the events will take place twenty years hence. Jean Hope will play an ingenue and Ethel Broadhurst a vampire.

Edward Jobson has been cast for a role in the Metro production of "The Matchbreaker."

The last scenes of the Vitagraph production of "The Son of Wallingford" are now being edited.

Frank O'Connor is directing "The Virginia Courtship" from the play of the same name by Eugene Presbrey. The cast is a particularly strong one and includes May MacAvoy, Alex Francis, Casson Ferguson, Kathleen Williams, Richard Tucker and Guy Oliver.

Along with the army of movie and stage stars who are already vacationing in Europe, will be Mary Miles Minter who plans on spending two months abroad.

Cyrus J. Williams has placed Ruth Stonehouse under a long term contract to play opposite Tom Santschi in a series of plays.

Dewitt Jennings has been engaged for an important role in "The Poverty of Riches" which is a Goldwyn production, directed by Barker.

The Universal Picture

"The Vengeance Trail," will show the activities of the Northwest Mounted Police. There is perhaps no group of police in the world more picturesque than these men and their activities are always a rich source of interesting material.

Tom Moore soon begins work in "From the Ground Up." Other members of the cast for this Rupert Hughes story are now being selected.

The final scenes have been completed for the new Will Roger's picture, "The Poor Relation."

The Metro production, "The Hunch," will enlist the services of Gale Henry in a comedy role. The production is being directed by George D. Baker.

"Where Men Are Men" is the impressive title of the new Vitagraph picture in which Edith Johnson and William Duncan will play the important roles.

Larry Semon is recovering rapidly from an injury incurred while taking part in the last scene of "The Fall Guy."

When she appears in the Realart picture, "Her Winning Way," Mary Miles Minter will be supported by Gaston Glass, Fred Goodwin, Helen Dunbar, and Grace Morris. Douglas Doty is the author of this work and Joseph Henabery, the director.

The Vitagraph production, "Secret of the Hills," is being edited by Director Chester Bennett. Antonio Moreno is the star.

Universal announces that Tod Browning has added Earl Schenck and Stuart Holmes to the cast of "Fannie Herself" in which Mabel Julienne Scott plays the lead.



Wanda Hawley was not always engaged in wiping dishes. But the exercise did her good in this Realart Comedy

"THE HOUSE THAT JAZZ BUILT"

Wanda Hawley in Excellent Realart Comedy

Adapted by Douglas Bronston from a story of Sophie Kerr. Directed by Penrhyn Stanlaw. Released by Realart.
 Cora Rodham.....Wanda Hawley
 Frank Rodham.....Forrest Stanley
 Lila Drake.....Gladys George
 Kitty Estabrook.....Helen Lynch
 Mr. Estabrook.....Clarence Geldart
 Mrs. Drake.....Helen Dunbar
 Mr. Foster.....Robert Bolder

There can be little or no question that "The House That Jazz Built" is the best picture that Wanda Hawley has yet appeared in. It has about everything in its favor, a clever and humorous story by Sophie Kerr, a very able director in the person of Penrhyn Stanlaw, and a thoroughly excellent supporting cast headed by Forrest Stanley and Gladys George. Miss Hawley herself has ample opportunity to show that in addition to being pretty and attractive, she is an actress capable of really substantial work in high comedy. Her portrait of the young wife who nearly loses her happy home is a fine bit of acting.

According to the story, a devoted young husband makes it possible for

his wife to give up the drudgery of her household duties and take to the lighter affairs of life. She devotes herself to eating and drinking and being merry with such ardor that she becomes fat and lazy and thoroughly good-for-nothing. It is now friend husband's work to change her again. In desperation he leaves her.

Of course everything ends happily, and the little wife returns to her cooking and other details of domesticity from which her over indulgent husband originally delivered her.

There is a good deal of the satirical in this fluffy bit of tale that gives it vitality as well as a certain degree of brilliance.

Forrest Stanley is amusing and real as the troubled husband and Gladys George plays the other woman in just the right key. The other members of the cast give good performances, and the picture as a whole is one of the best light comedies of the year.

JOHN J. MARTIN.



Chef meets chef and from their exchanges of salutations their encounter is a friendly one,—and the meal will be good

Perched? Yes, both of them are, for when Hunger comes in at the window, Love flies out by the door



"THE BEACH OF DREAMS"**Edith Storey Scores in Robertson-Cole Picture**

Adapted from the story by H. de Vere Stacpoole. Directed by William Parkes. Produced by Haworth. Released by Robertson-Cole.

Cleo de Bromsart.....Edith Storey
 Jack Raft.....Noah Beery
 La Touche.....Sidney Payne
 Bompard.....Jack Curtis
 Maurice Chenet.....George Fisher
 M. de Bris.....Joseph Swickard
 Madame de Bris.....Margaret Fisher

After a long absence from the screen, Edith Storey returns with flying colors in Robertson-Cole's production of "The Beach of Dreams." She has assuredly lost nothing of her oldtime ability in the many months she has been out of the public eye; in fact, it seems almost as if she had gained in poise and sincerity. At any rate, she gives an excellent performance in this picture and it is certainly not too much to expect that she will continue to do so in those that are to follow.

Sharing the honors with Miss Storey is Noah Beery. He plays the role of Jack Raft with vigor and understanding making him genuinely rugged and picturesque. The entire cast does good work wherever opportunity is offered.

The story tells of how Cleo de Bromsart tires of society life and dreads the thought of marrying the man her parents have chosen for her. Thoroughly bored, she takes refuge on a friend's yacht and goes for a cruise. The boat is wrecked and Cleo and two sailors are cast ashore

on a desert island. She has a struggle to protect herself from the men, but when she is at her wit's end, there appears on the scene Jack Raft, a sailor with high standards and a generally picturesque nature. He cares for Cleo through a fever and of course falls in love with her. And when they again achieve civilization the sound of wedding bells is in the air.

JOHN J. MARTIN.

Below, Edith Storey as the heroine of "The Beach of Dreams" (Robertson-Cole) lives pretty close to nature for a while



Below, Edith Storey and Noah Beery see something in the distance that causes them a moment of apprehension, so much so that Miss Storey grasps her trusty weapon.



Above, Miss Storey drops off to sleep on Mr. Beery's shoulder somewhat to the surprise of that gentleman

Below, in perfectly good civilian's clothes, Miss Storey and Mr. Beery exchange a few terse but well chosen words



"SNOWBLIND"

Goldwyn Presents Gripping Story of the North

Adapted from the story by Katherine Newlin Burt. Directed by Reginald Barker. Released by Goldwyn.
 Hugh Garth.....Russell Simpson
 Bella.....Mary Alden
 Pete.....Cullen Landis
 Sylvia.....Pauline Starke

That temporary but painful form of blindness which comes from gazing too long on a limitless expanse of white, forms the nucleus out of which evolves the story of "Snowblind," a photoplay unusual for its scenic beauty as well as for its situation.

Far off the beaten track in the Northern wilderness, Sylvia, snow-blind, is found by Hugh Garth, a fugitive from justice, who takes her to the little cabin where he lords it over his younger brother and the latter's old nurse, in whom he has instilled a strange mixture of fear and loyalty. Blind to the ugliness of Hugh's misshapen face and body, knowing nothing of his brutal temper and tyrannical disposition, Sylvia falls under the spell of his gift for "word-painting," while Pete, the younger brother, out of a mistaken sense of devotion, eats out his heart in silence. When Sylvia recovers her sight, however, Pete reaps the re-

ward of patience and Hugh, scorned and denounced by the girl for his treacherous villainy, realizes what a monster he has become and leaves them to begin a new life.

Russell Simpson, in the difficult role of Hugh Garth, proves himself an able hand at vivid characterization. In spite of his uncouth appearance and despotic selfishness, the better side of his nature is shown in such a way as to make the devotion of his brother and the old nurse plausible and convincing. Cullen Landis, as Pete, is a picturesque figure of youthful manliness, and Pauline Starke gives an attractive and sympathetic interpretation of the none too easy part of the snowblind girl.

The story moves quickly, although especial emphasis is laid throughout on the awe-inspiring splendor of the natural setting. Long vistas of rugged mountain passes, barren crags and hoary snow-covered forests flash by, compelling admiration and helping one to understand the power which the bleak and cruel North holds over those who stay too long in its grip.

REA MURPHY.



At the top of the page, true love seems at last to be about to run smooth in "Snowblind" (Goldwyn)

Above, Pauline Starke is all dressed up with obviously no place to go

At the right, a tragic game of blind man's bluff is being played by Miss Starke and Russell Simpson





At the left, Seena Owen as the heroine of "The Woman God Changed" (Paramount)



Above, Miss Owen and E. K. Lincoln indulge in some conversation of the cave man variety

"THE WOMAN GOD CHANGED"

A Dramatic Story of Regeneration Released by Paramount

Adapted by Doty Hobart from the story by Donn Byrne. Directed by Robert G. Vignola. Produced by Cosmopolitan. Released by Paramount.

Anna Janssen Seena Owen
Thomas McCarthy E. K. Lincoln
Alastair De Vries Henry Sedley
Lilly Lillian Walker
Donagan H. Cooper Cliffe
District Attorney Paul Nicholson
Police Commissioner Joseph Smiley
French Commissionaire Templer Saxe

The oft told story of regeneration through being thrown entirely on your own responsibility and brought face to face with God on a deserted island, is related with a somewhat new twist in "The Woman God Changed."

It opens in a courtroom with Anna Jansen, a dancing girl of immoral character, being tried for a murder it is admitted she committed nearly four years before the trial. The chief witness is Thomas McCarthy, the detective sent to Tahiti to arrest her, and in whose company she had been since the day he found her in a vaudeville theatre, sunken to even greater depths of depravity.

He relates the arrest, the wreck and their life for three years on the deserted island, where he learned to love his prisoner and she found God. His love for her weakens his loyalty to the Police Force, and when a ship passes, it is she who is the strongest, and lights the signal fire that will take her back to justice.

The point made by her lawyer is this regenerated woman should not be held responsible for the crime of the bad woman she had been. The jury is compelled to bring back a verdict of guilty, but the judge's sentence is that she become the life prisoner of the man she loves. The suspense of these scenes is well handled.

The picture grips your interest. Outside of Seena Owen and E. K. Lincoln, there is little for other members of the cast to do, but they do that little perfectly.

To thoroughly enjoy the picture one must overlook the fact that there are too many titles. Some of them are used in place of action that would have helped the story move more entertainingly.

An amusing note is sounded when the detective sees the girl in the nude as she comes from bathing. It was not until then that he became overwhelmed with the beauty of her soul.

GERTRUDE K. SMITH.

At the left, the desert island life awakens something more than just understanding between the two castaways in "The Woman God Changed" (Paramount)



Is That So!

CONSTANCE BINNEY will have Chester Franklin for her director in "The Case of Becky."

Max Linder made his first public appearance in one of the William Fox theatres recently in connection with his picture, "Seven Years Bad Luck."

Hugh Cameron, who is in "Cappy Ricks," Paramount's screen version of Peter B. Kyne's stories, closed his New York engagement recently in "The Meanest Man in the World."

Ann Hastings, who is playing the feminine lead opposite Charles Hutchison in a Pathe serial, last week fell off her horse and had to be rushed to New York City for treatment.

May McAvoy's First

starring vehicle for Realart will be "The Private Scandal."

John Emerson and Anita Loos have completed the synopsis of their original photoplay, "Good for Nothing," for Constance Talmadge.

Jose Basil is to direct a series of comedies for Reelcraft Sunlite series. His first production is called "Mother's Lamb."

Ward Crane has been chosen to play opposite Irene Castle in her first picture for Hodkinson release, "A Broadway Bride."

Henry King has signed a contract with the Inspiration Pictures to direct Richard Barthelmess in a film adaptation of Joseph Hergsheimer's "Tol'ble David."

[S. L. Rothafel Was]

the guest of the day at the luncheon of the Associated Motion Picture Advertisers at the Cafe Boulevard last week.

Louis Gasnier was a visitor to Broadway for a few days last week.

Helena Marsh, contralto of the Metropolitan Opera House, is singing at the Capitol Theatre this week.

Elsie Ferguson has begun work at the Paramount eastern studio in "Peter Ibbetson," in which she is being co-starred with Wallace Reid.

Marion May, who appears in "The Mystery Road," Paul Powell's production for Paramount, has decided to be known henceforth professionally under her own name of Nadja Ostrovskia.

Lois Weber, woman photoplay director, writer and producer, has joined the Big Sisters League and is taking a prominent part in benefits being given disabled veterans of the World War.

Bayard Veiller Is

about to begin work in his second feature production for Metro, a picture in which Viola Dana will be starred.

Truly Shattuck, the prima donna favorite, has an important role in "A Wise Fool," the George Melford production, at the Rivoli this week.

Charles ("Chic") Sale has been featured in a six reeler for the Exceptional Film Co. of Boston. The title has not as yet been selected.

Helen Greene, daughter of Clay M. Greene, well known playwright, was married May 23, to Frederic Mills Gilligan. Miss Greene has for several years played leading roles on the

screen for the Famous Players-Lasky Corporation.

Larry Semon, Vitagraph comedian, while performing one of his acrobatic stunts, fell and injured himself.

Samuel Goldwyn has returned to his desk after an absence of several weeks.

R. Alfred Jones, house manager of the Strand Theatre, has taken up his duties again after a ten-day absence, due to illness.

Ray Smallwood is in New York air for the first time in three years.

E. H. Griffith is directing Alice Brady in the picture she is now making.

Stillman Offer Denied

The report that Mrs. James A. Stillman, defendant in the divorce action brought by the former president of the National City Bank, was considering an offer of \$100,000 a year to become a motion picture star, has been denied by Mrs. Stillman's counsel. A thorough canvass of leading film producers is said also to have brought denials from all that such an offer had been made.

Another Pioneer Special

"The Leech" has been added to the list of Pioneer's special productions to be released shortly. Claire Whitney is the featured player.

NEW CHICAGO FILM COMPANY First Feature to Be Called "Liquid Gold"

With the formation of the United States Film Company, Chicago again comes to the front as a producing centre for motion pictures. The new concern, of which C. C. Clifford is the head, has taken offices in the Chateau Theatre building, and has occupied the large Crane Studios on California avenue for some time.

The first feature to be released by the U. S. Film Company will be called "Liquid Gold," a story of liquor smuggling over the Canadian border. Seven airplanes were used in making many of the exterior scenes, and over a thousand "extra" players were employed for the big scenes.

The principal roles are in the hands of Alice Girard and W. H. Tipton, both experienced in work before the camera. The picture was directed by C. C. Clifford, who collaborated with Emily Connon in writing the story.

Mr. Clifford has had considerable experience as a director, having been assistant director for some time with Famous Players-Lasky Corporation.

The picture is almost completed and will be distributed through the state rights market, it is announced.

Hayakawa Edits Film

Sessue Hayakawa, the Japanese-American picture star, after he had recovered sufficiently from his recent operation for appendicitis, edited his latest Robertson-Cole production, "The Swamp," while still in the hospital. A special projection machine, such as was used during the war in military and naval hospitals for the benefit of service men, was placed in Mr. Hayakawa's room. The star with Colin Campbell, his director, and Frank Williams, cameraman who shot "The Swamp," lay on their backs and saw the production as it was flashed on the ceiling.

New Marion Davies Film

The production of a new Cosmopolitan picture starring Marion Davies has been begun at the International Studios. "The Young Diana," a novel by Marie Corelli, has been chosen for Miss Davies's vehicle. Albert Capellani is directing and Forrest Stanley and Pedro De Cordoba have been engaged for important roles.

Picture Theatre Opens

The New Capitol Theatre in Calgary, said to be the finest in Canada, was opened last week. The house seats approximately 2,000 and the screen and projection equipment is of the best. John Hazza is manager, and is also supervising manager of all the Famous Players-Lasky Canadian Corporation enterprises in Alberta, Saskatchewan and Manitoba.

Goldwyn Denies Rumor

Samuel Goldwyn denies the story of Gouverneur Morris's resignation from the Eminent Authors Corporation. Mr. Goldwyn says that the published story was unfounded and that his organization has a long-term contract with Mr. Morris and the rights to his motion picture material for some time to come.

Film at Greenwich Village

The Greenwich Village Theatre has been leased for one month for a Summer season of motion pictures. Starting June 1, Audrey Munson will be seen there in "Heedless Moths."



(Top) Wallace Reid, Paramount star, enjoys a cowboy outfit and a love affair
(Circle) Margarita Fisher, star of "Payment Guaranteed" (American)

Censorship in Massachusetts

Motion pictures in Massachusetts will be under State censorship hereafter, Gov. Cox having signed a bill with that provision on May 25. Supervision will be exercised by the Department of Public Safety. Exhibition of any film not formally passed is prohibited.

To Star Jack Gilbert

Jack Gilbert has been elevated to stardom by William Fox and will make his debut in a production now under way at the Fox studios. Mr. Gilbert's work in "Shame" convinced Mr. Fox the young man was star material.

To Feature Cleo Madison

Cleo Madison, who has been with Metro for the past year, when her contract expires this month will be featured in six special features to be made by the Imperial Productions, a Delaware corporation. These productions will be made under the personal supervision of Jesse J. Goldberg. The first release will be a story by Winifred Dunn.

N. A. M. P. I. PROTESTS AGAINST TWO FILMS

Two Productions Declared to Be Unfit—Industry Acts as Censor

A STRIKING illustration of the ability as well as the intention of the moving picture industry to act as its own board of censorship without aid from government committees is found in the action of William A. Brady, President of the National Association of the Motion Picture Industry, in putting this organization on record as opposed to the showing of two current productions which he considers unworthy to be shown. One of these is "The End of the Road," which was recently shown in Jersey City, and the other is "In the Shadow of the Dome," which was denounced by the Motion Picture Theatre Owners of America.

Mr. Brady's statement is in part as follows:

"In their resolutions the Motion Picture Theatre Owners of America characterized this film ('In the Shadow of the Dome') as a crude production which conveyed a false impression of Congress and said that, in their opinion, it was 'unfit for public exhibition by reason of its unpatriotic and misleading portrayal of our National Congress.'

"I am informed the Motion Picture Theatre Owners of America at their recent meeting decided to warn all exhibitors of the United States against the showing of this picture.

"On behalf of the National Asso-

ciation of the Motion Picture Industry I want to commend publicly the Motion Picture Theatre Owners of America for their decision in this matter and to assure them the distributing companies, as represented in the membership of the National Association, are strongly in accord with their action. I can safely guarantee that no distributing company in the National Association would seriously consider, for a moment, the distribution or exploitation of this or any other production of a similar character.

"In this connection, I wish to call the attention of the Motion Picture Theatre Owners of America to a protest I have filed on behalf of the National Association against the exhibition of a picture entitled 'The End of the Road,' now showing in a theatre in Jersey City.

"I sincerely hope the Motion Picture Theatre Owners of America, through their New Jersey division, will also act promptly in this matter and will prevent the booking of this production in any other theatre in that state, and furthermore, through their state organizations, they will make every effort to suppress pictures of this character from exhibition to mixed audiences on a commercial basis anywhere in the United States."

Inspiration Gets Film

A film production of "The Cave Girl," the play by Guy Bolton and George Middleton, has been purchased by Inspiration Pictures and will shortly be ready for release.

William Parker wrote the scenario, and the principal members of the cast are Teddy Gerard, Lillian Tucker, Charles Meredith, Wilton Taylor, Eleanor Hancock, Boris Karloff, John Beck and Jake Abraham. Katherine Hilliker is responsible for the titles.

Gareth Hughes to Star

Gareth Hughes is at last to be officially starred in motion pictures. The young player will have his name in big letters when "The Hunch," a George D. Baker production, is released by Metro. His leading woman will be Ethel Grandin, and others already engaged for the cast are Ed Flanagan and John Stepping.

Leather Stocking Films

A series of new productions based on the famous Leather Stocking Tales by J. Fenimore Cooper is to be presented by Adolphe N. DuMahaut and Edward L. Klein. "Deerslayer" and "The Last of the Mohicans" have already been completed. These will be followed by other Cooper features.

New Selznick Stories

Myron Selznick has purchased two stories, one from Leonard Praskins and Theodore R. Masters called "Borrowed Wings," and another from Dorothy Donnell Calhoun entitled "The Thing He Loves." Both stories will be put into production soon.

New Picture House

B. S. Moss, acting for the Motion Picture Department of the B. F. Keith Circuit, announces a new theatre de luxe to be called the Arcadia in and adjoining the Bush Terminal Building, 42nd street, to be devoted exclusively to the presentation of motion pictures. The Arcadia will open on Labor Day. It will seat 700 people and the price scale will be \$2 at night and \$1 at matinees with two performances daily and all seats reserved.

Mildred Davis Leaves Lloyd

Mildred Davis, who has been leading woman for Harold Lloyd, is leaving the comedian June 1. Miss Davis may be starred in a series of comedies to be made under the supervision of Hal Roach or she may appear as leading woman in one of the big productions now being planned on the Coast.

New Loew Theatre

Loew's new theatre in Bay Ridge, "The Alpine," will open Monday night, June 6th, with elaborate ceremonies. More than thirty screen and stage stars will be the guests of Marcus Loew at the opening.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 974, 975, 976 and 977 of this issue.

Other reviews will be found on page 985.

Directors—XVII



JAMES YOUNG

Well known director who has achieved excellent results with Kipling's "Without Benefit of Clergy" for Pathe

New Greenwich Village Theatre

The biggest moving picture and vaudeville theatre south of Fourteenth street is to be built at the northwest corner of Macdougall and West Houston streets by a syndicate of wealthy Italian business men in the Washington Square South section. With the exception of a few small movie theatres along Bleeker street, this section is devoid of popular amusement centres. The nearest big theatre is in Sheridan square. The Macdougall street house will seat 1,200 persons.

Next Alice Brady Film

Alice Brady's next Realart picture is "The Land of Hope." Frederick and Fannie Hatton and Robert Milton collaborated in the writing of the story and Fred Myton adapted it for the screen with the assistance of the Hattons. E. H. Griffith directed and the supporting cast includes Jason Robards, Ben Hendricks, Jr., Schuyler Ladd, Larry Wheat, Martha McGraw, Betty Carsdale, and Fuller Mellish.

Second Kipling Film

Highly pleased with the results of the filming of "Without Benefit of Clergy," Rudyard Kipling's story, Robert Brunton is going ahead with plans to film "The Gate of a Hundred Sorrows" as his next picture. James Young has scored so well in the first Kipling story he will undoubtedly be asked to direct the second.

New Film Company

The Robert Carson Productions Co. have completed their first picture in San Antonio, Tex., its title being "Along the Rio Grande." J. W. Foster, city engineer of San Antonio, is president of the new company. Carson proposes to make ten two-reelers while in the south.

Ballin Film Titled

Hugo Ballin has chosen a title for his film, which was made under the title of "Ave Maria." The production will be known as "The Journey's End" and will be without subtitles.

NED HOLMES

A BOOSTER

Now Handling "Four Horsemen" in Chicago

Ned Holmes, who is handling the Chicago presentation of "The Four Horsemen of the Apocalypse," at the La Salle Theatre, belongs to the school of showmen that he is fond of calling "the old time advance agents." "They were all boosters," he states. "The present day crop of so-called publicity promoters seem to be 'boosters.'"

His experience in the exploitation of big amusement features goes back a number of years, and embraces practically every branch of the business from street fairs to prize fighters. He managed the theatrical tour of Jack Dempsey after that gladiator of the fist arena had won the world's championship at Toledo. Holmes has even managed a city, so varied has been his activities.

It is in handling big feature pictures that he excels. Chicago remembers the remarkable work he did a few years ago with the Universal picture, "20,000 Leagues Under the Sea," which was shown at the Studebaker Theatre. At that time the daily press was filled with accounts of submarine attacks and sinkings. Every day Holmes managed by his advertising campaign to fasten on to the most sensational submarine story of the hour, and as the result five performances had to be given of "20,000 Leagues Under the Sea," when it was in its sixth week.

Right now Holmes practically has a corner on special publicity stunts that are being "pulled" in Chicago. His first move upon taking possession of the La Salle Theatre, which had previously housed a couple of failures, was to dress up the entire front of the theatre in royal purple. It could be seen for blocks away and caused no end of comment. Then he strung long stringers of the powerful daylight lamps so that at night the La Salle presented the brightest spot on all Madison street. He next had a terrible monster made of papier mache which he dubbed "The Apocalyptic Beast," and had it hauled through the streets of Chicago. Afterward he put it into the lobby of the theatre, where it blinks intermittently with each eye at the passers-by. Not so many pass by, however.

One day thousands of society ladies in Chicago received a card addressed "Dearie" and signed "Annette," which urged her to be at the La Salle Theatre the next afternoon to attend a matinee of "The Four Horsemen." This little dodge must have worked, for the La Salle has been getting a very heavy play from the society folk of Chicago.

One night a dozen or more stores in the theatre district were suddenly illuminated in their windows by a flash box that told where "the best shown in town" was to be found. Nearly every big window has either a picture frame, a set of specially colored photos or some other little advertising dodge of "The Four Horsemen" on display.

Holmes is now at work on a "magic lantern show," as he terms it, which he promises will be the greatest advertising medium yet used by any attraction in Chicago.

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"THROUGH THE BACK DOOR"

Mary Pickford in Trite United
Artists Film

If Mary Pickford does not discover something in the way of a story on which to base her picture productions it is very much to be feared that her reputation for being one of the leaders of the screen world will pass into the state of being a tradition and nothing more. Her last several pictures have been of mediocre quality in the matter of plot, but "Through the Back Door" goes them all one better by being positively silly.

We are expected to believe that Jeanne when a small child is placed in a Belgian home to be cared for. And when her cruel mother comes to take her away, she is informed that Jeanne has passed into the great beyond, because her Belgian guardians have become so attached to her. Then along comes the war, and in order to save the child, her foster parents send her to America. Here she becomes a servant in the house of her own mother. Needless to say, cruel Mama repents and everything is just too sweet for words.

It is a good deal to ask an audience to accept, particularly when the wisp of story is spread out so thin that it seems to disappear entirely a large part of the time.

The piece de resistance of the picture is a scene in which Mary, or rather Jeanne, finds an easy way to scrub the floor by fastening the brushes to her feet and skating. That, by contrast with the rest of the comedy moments, proves to be funny enough to extract a laugh from the audience. Which is a good indication of just how unfunny the general standard of the comedy is.

Of suspense there is nothing, of "heart interest," practically nothing. Of course, there is Mary herself, an undeniably vivid personality. But even the most vivid personality with no story as a background, makes pretty dull entertainment.

Elinor Fair, John Harron, Gertrude Astor, Wilfred Lucas, Helen Raymond and Norman Hammond do their best in supporting roles. Some of the photography is pleasing, but brother Jack Pickford's direction is far from brilliant.

BERNARD SOBEL.

Keaton-Talmadge Wedding

Natalie Talmadge, sister of Norma and Constance, was married May 31 to Buster Keaton, at the home of Norma, in private life Mrs. Joseph M. Schenck, at Bayside, L. I. The ceremony was performed by a local justice of the peace. Mrs. Talmadge, the bride's mother; Mr. Schenck, Constance Talmadge and Lou Anger, Keaton's manager, were the only others present. Following the ceremony there was a wedding supper at the Schenck home. Mr. and Mrs. Keaton will depart for California later in the week.

In Wanda Hawley Picture

"A Kiss In Time" is Realart's latest Wanda Hawley picture. In the cast with Miss Hawley are T. Roy Barnes, Bertram Johns, Walter Hiers and Margaret Loomis.

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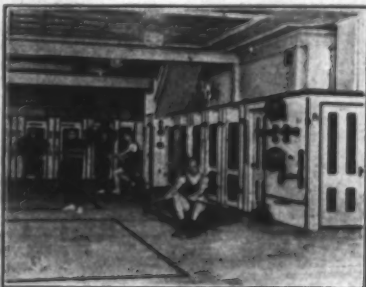
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